

RADIO LISTENER

Official Publication
of BROADCAST LISTENERS' ASS'N
of AMERICA, Inc.

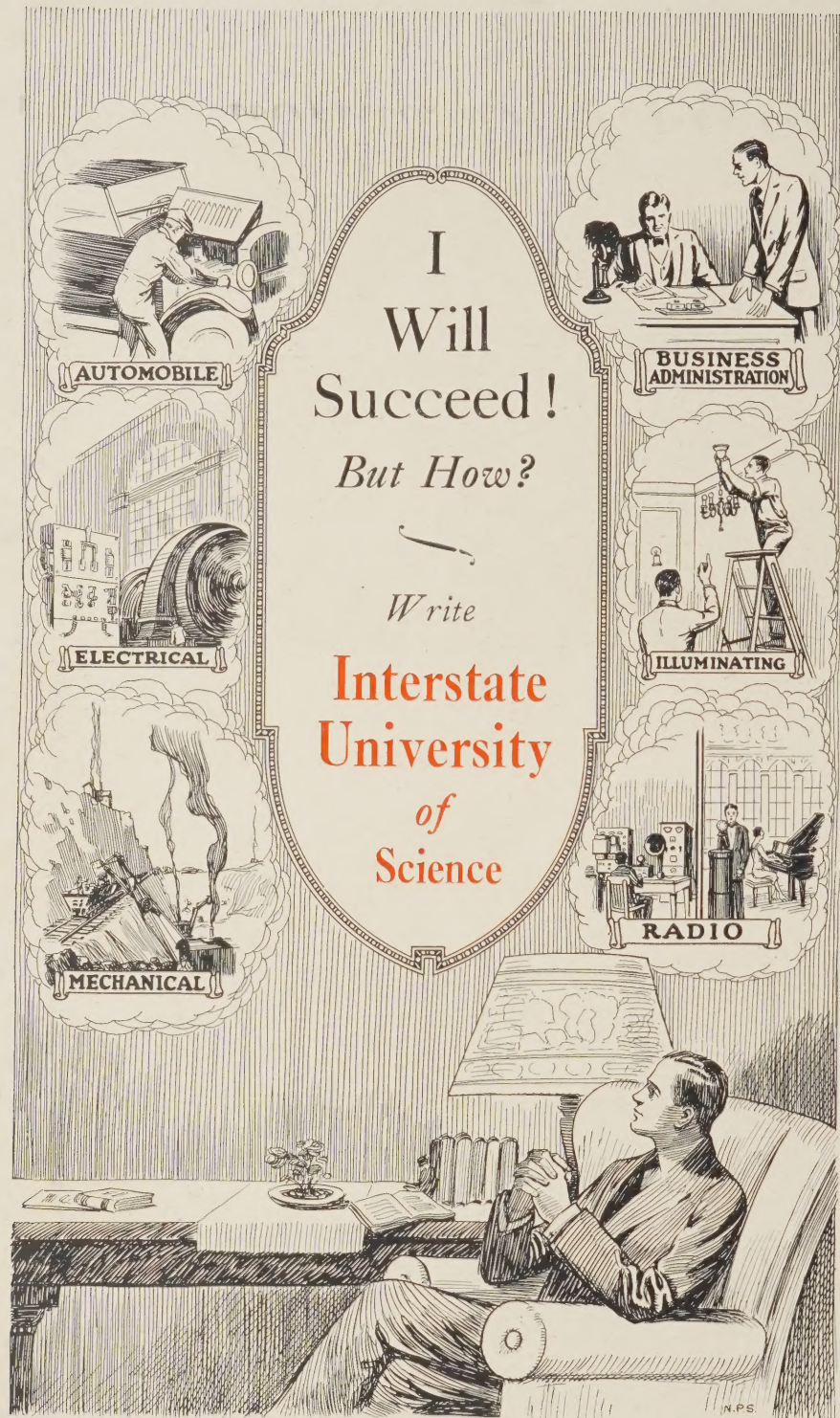
15¢



In This Issue—

DOES WJAZ VICTORY MEAN RADIO ANARCHY?
INEQUALITY OF POWER BLAMED FOR POOR RECEPTION
DOES A PRETTY FACE GO WITH A PRETTY VOICE?
\$100,000 CONTRACT REWARDS "RADIO TROUBADOR"
THE COMIC SIDE OF BROADCASTING
HE GETS MORE MAIL THAN A MOVIE STAR

JUNE



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REDUCED RATES**

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EDUCATION RAISES
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and
Automobile
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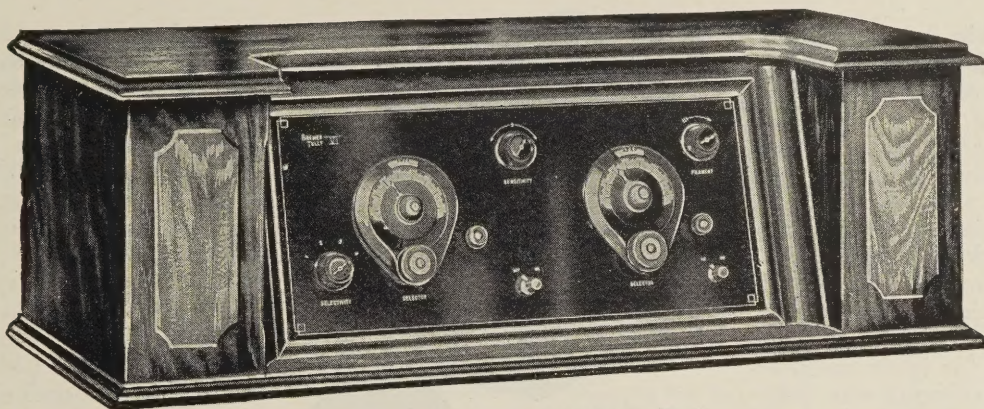
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WHEN a radio set fails to deliver, too often the failure is attributed to weather conditions or poor locations.

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If you have never owned a radio set, benefit by the experience of others and get the best one first.

From an Indianapolis Dealer

Indianapolis, Ind. March 12, 1926.

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C. O. M.

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Tuning Controls

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"BETTER TUNING" Many readers have told us they have learned more radio from reading "Better Tuning" than from all the radio magazines and papers combined. It makes no difference if you are a novice, fan, "ham" or a set builder, the 68 pages of straight-to-the-point radio facts will interest you.

Sent on receipt of 10c in stamps or coin

BREMER-TULLY MFG. CO.

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IMPROVE RECEPTION!

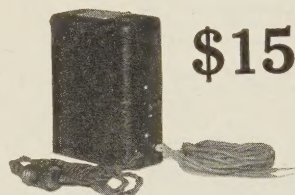
Give your set a chance to do its best work
CHI-RAD accessories are the secret

A big feature of the Majestic B - Current Supply, shown to the right, is the RAY-THEON tube, generally recognized as the most satisfactory rectifying tube on the market. Unexcelled in power, control and efficiency by any source of power supply for plate circuits of receiving sets. Always gives power re-



\$39⁵⁰

quired to bring out full tonal strength, yet with ample filtering capacity to eliminate A. C. "hum." Current costs with this device average $\frac{1}{10}$ cent per hour, against 3 to 7 cents per hour for dry batteries. The Majestic will soon pay for itself. \$39.50 buys this economical unit.



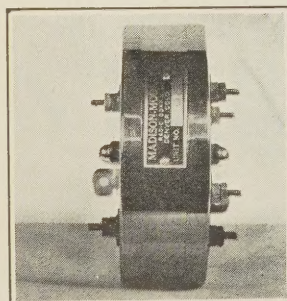
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for five units



We have in stock complete parts to build the Madison - Moore Superheterodyne, including the new Madison-Moore Intermediate Frequency Transformer. Reasonably priced at \$62.50.

If you don't see here what you want, write and we'll send data and prices on articles in which you are interested.

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We are offering broken lines of standard, high-grade Radio merchandise at greatly reduced prices which the manufacturers will not permit us to advertise. However, prices will be furnished upon application. Among the Specials are:

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CHICAGO RADIO APPARATUS CO.

417 S. Dearborn St., Chicago

Retailers and Jobbers of Quality Radio Merchandise

(Approved by Broadcast Listeners' Ass'n of America)

JUNE
1926



VOL. I
NO. 1

This Is Your Magazine, Listeners!

AT LAST, radio listeners have a publication they can really call their own—and one that will help them, watch over them and even fight for them! You have that publication in your hands now and this is the first issue.

There has long been a demand from members of the Broadcast Listeners' Association of America, Inc., for an official B. L. A. magazine, but it was only recently that a satisfactory means was found of producing such a magazine. There always had been plenty of possibilities for the establishment of a B. L. A. journal, but all had their disadvantages. Frank H. McDonald, founder and president of the organization, would consent to no arrangement whereby the independence of action which has always been a feature of the B. L. A. would be cramped; hence, the magazine idea was pigeonholed until, finally, the opportunity awaited came along. And here we are!

Coincident with the demand of B. L. A. members for an organ they could call their own, has been a demand from the general public for a magazine which would visualize Radio as the "movie" magazines visualize the film world—a magazine that would take the listener "behind the scenes" and make him acquainted with the

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FOR JULY:

- "Where Movie Stars Hobnob with the 'Mike'."
"Why You Don't Have to Pay for Radio Entertainment."
"Women's Radio Preferences More Practical Than Men's."
"He Stepped into the Shoes of George Hay."
"The Art of Broadcasting Religion."
"The Granddaddy of 'Silent Night'."
"Studio Construction—Its Hows and Whys."
"The Orchestra in Radio."
"Radio Reminiscences" (by Wilson Wetherbee, director of KYW).
"What Radio Artists Do for a Living."
"The First Voice on the Air in Chicago."
And Many Other Highly Interesting Articles and Pictures.

celebrities—and the rank and file, too—of the broadcasting realms.

The cry has been frequently heard that there is too much technical matter offered radio readers, and the editor of *THE RADIO LISTENER*, concurring in this belief, has endeavored to compile a magazine that will satisfy the type of reader who knows little and cares less about how to build a receiving set, as well as those enthusiasts who desire to keep posted on mechanical advances.

By the foregoing, the reader should not, however, gather the impression that no technical matter will be found in the pages of *THE RADIO LISTENER*. Every issue will include a Technical Service Department, in charge of Jean DeVaux, an authority on all radio subjects, who will answer questions of readers and publish a special technical article of timely interest each month.

Being free of all alliances that might have designs upon the listening public, *THE RADIO LISTENER* can be relied upon to be outspoken whenever the occasion warrants it. No favorites will be played and an even, consistent policy will be maintained at all times.

It is the especial desire and purpose of *THE RADIO LISTENER*, as well

(Continued on page 4)



Sit in with your favorite orchestra

Wonderful teacher—the phonograph! First it taught us to love good music. Now it is teaching us to play. You can acquire a master style by studying your favorite records with your

BUESCHER

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You have a natural desire to personally produce music. Don't starve that desire. Develop it. We recommend starting with a Buescher Saxophone because it is the easiest of all instruments to learn to play and its music is the most beautiful.

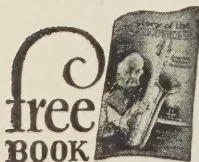
You Can Teach Yourself

If you can whistle a tune, if you can beat time, you can learn to play the Buescher Saxophone. Easily! You can teach yourself, at home, in a few evenings. Three simple lessons given on request with each new Saxophone start you. You learn scales in an hour and start playing tunes in a week. Your progress will astonish and delight you and surprise your friends.

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Saxophone ☐ Cornet ☐ Trumpet ☐ Trombone ☐ Tuba ☐
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Name.....
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This Is Your Magazine, Listeners!

(Continued from page 3)

as the Broadcast Listeners' Association, to keep alive the spirit of friendly co-operation that exists at present between the listener, the broadcaster, the manufacturer, the dealer and the government. The interests of all will be served both individually and collectively whenever it is possible without unjustly trampling the toes of another class.

Among the more specific planks in our platform, as with the B. L. A., should be mentioned: Organization of the listening public into one centrally controlled body; support of advantageous radio legislation and opposition of harmful legislation; maintenance of one silent night per week; elimination of the radiating receiving-set, commonly called "bloopers"; elimination or correction of other interferences to reception, such as ungrounded flashing signs and X-ray machines, and leaky power lines; improvement of broadcast programs; and information service to the individual—these in addition to our aim to entertain with type and picture, which to the real "dyed-in-the-wool" fan mean as much as hook-ups.

Questions on broadcasting stations, artists, announcers, programs, receiving sets, accessories, radio inventions and improvements, reception troubles, etc., are invited, as are expressions of opinions on any radio subject, protests, criticisms, theories or suggestions.
If you don't see what you want in *The RADIO LISTENER*, tell us about it and if enough others want it we'll do our best to supply the demand.
Just write us, enclosing a stamped, self-addressed envelope. Replies will be either published in an early issue or mailed to you. You will find us always eager to co-operate and give aid.
—THE EDITOR.

Ether "Landmark" Is Discontinued

A broadcast feature which had become, in a manner of speaking, a landmark of Radio, has just been discontinued by one of America's pioneer stations. The "World Crier" is the feature referred to, and the station is KYW, Chicago.

The "World Crier" was the brain child of Wilson Wetherbee, director of KYW, and was introduced to the public "way back in" 1923. At that time, the listener was receptive to almost anything in the way of broadcast entertainment or educational matter, and the "World Crier," which originally was a half-hourly news broadcast running throughout the day and night, was generally welcomed, for it appeared to fill a need.

But "times have changed," and, as the scope of broadcasting widened and increased in variety, the "World Crier" broadcasts lost a large share of their popularity, principally for the reason that they often interrupted reception of programs of either KYW or other stations.

Many Visitors Register at B. L. A. of America Headquarters

THE new headquarters of the Broadcast Listeners' Association of America, Manhattan Building, Chicago, has become very popular with Chicago listeners, as well as those from other towns.

From March 10th to May 10th, the register shows a total of 3,347 visiting listeners seeking information and aid in solving their radio problems, 621 of this total being from out-of-town points. This does not include radio manufacturers, radio dealers, radio technicians, and radio officials.

Efficiency Personified

One of the hardest working, most efficient officials of the Broadcast Listeners' Association of America is James R. Coakley, secretary-treasurer of the organization.

His task as secretary-treasurer is a man-size job, but "Jim," as he is known to the listeners, holds down both positions in a highly satisfactory manner.

His home at 744 W. 71st St., Chicago, is the mecca of many fans and his personal mail is very heavy, second only to that of headquarters.

THE RADIO LISTENER

Publication Office, 431 S. Dearborn St., Chicago, Ill.

Published Monthly by

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Editorial forms close on 5th of month preceding month of issue; last advertising forms also close on 5th; cover and color forms close on 1st of preceding month. Manuscripts are submitted at the sender's risk, but will be returned when possible if not accepted.

Notice of subscriber's change of address should be sent two weeks in advance to: Circulation Dept., The RADIO LISTENER, 431 S. Dearborn St., Chicago, Ill.

(Copyright, 1926, The RADIO LISTENER)

Buy Your Radio Station Now—Prices Going Up!

THERE was a day when anybody could start a broadcasting

station on the slightest provocation, but, in the vernacular of the street "them days are gone forever."

Today, fortunate is the man who owns a station—or who merely has the right to use a certain wave-length. If he is any kind of a business man at all, he'll never have cause to worry about where his next caviar sandwich is coming from.

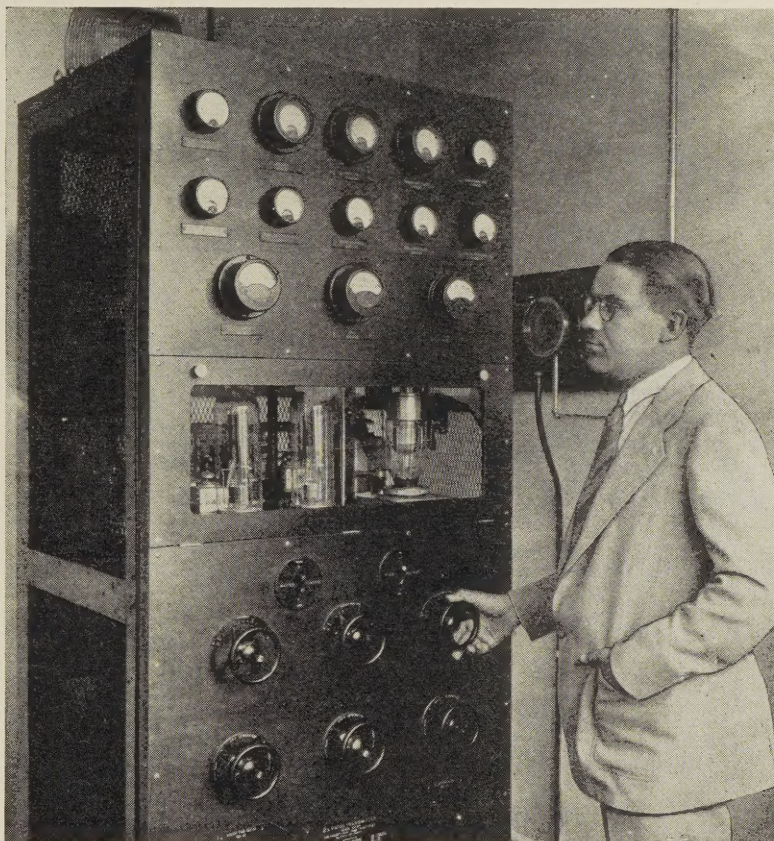
Take Chicago, for example. There are 26 stations in operation in the Windy City and suburbs, which means that as far as wave-lengths are concerned, the "scale" is cluttered up from "do" to "do"—that is, there is but a comparatively few meters' difference between the wave-lengths of any two adjoining stations operating in the Chicago area. The lowest, WSBC, uses 210 meters, and the highest, KYW, 535.

By a glance at the station list on the next page, it can be readily seen that there is little or no chance for more stations in the Chicago area, for the reason that the air is already so clouded with broadcasting that additional carrier waves would bring utter confusion.

As it is, the Chicago fan has the most difficult task of any in America as regards tuning in distant stations. In fact, listeners on the north side of the city, as a rule, cannot tune in all of the south side stations, and vice versa. There are some north-siders who have never been able to bring in certain south side stations, despite months of effort. This is due to the fact that some nearer station on a neighboring wave-length steps in between and blankets the south side station being sought.

Since it is commonly accepted that no new Chicago stations will come into existence, it follows that those already in operation, having a practical monopoly, are

Some "Inside Information" on the Chicago Broadcasting "Monopoly"



Kaufmann & Fabry photo
E. N. Rauland, president of the All-American Radio Corporation, Chicago, adjusting the controls of the expensive super-power transmitter of the All-American Station, WENR.

increasing in value in accordance with the demand.

If official reports can be relied upon, there are at least two dozen Chicago interests desirous of establishing their own station and which have been unable to obtain licenses from the federal authorities. This condition places a premium on the stations now in existence.

A concrete example is to be seen in the sale a few months ago of Charles E. Erbstein's Elgin station, WTAS, to the Chicago Tribune company, which converted it into WLIB, representing its new Liberty weekly magazine. Rumor has it that the sale price was \$250,000 and this figure seems to be generally accepted in the radio world as being approximately correct.

Station WTAS, physically, and in-

cluding its good will, was not worth such a large amount, in the opinion of experts—that is, it would not be worth that much if there were more stations for sale or the way were open for the establishment of new stations. In other words, the practical monopoly which exists in the Chicago broadcasting field has inflated the value of a station and a broadcasting license.

What the Tribune really wanted in buying WTAS was not the mechanical equipment, which may have cost as high as \$50,000, or the station's following, but rather the station's license and wave-length. Soon after WTAS changed hands, a consolidation with WGN, the Tribune's other station, was effected, with the result that both stations' programs are now being sent out on the same wave-length from the same studio (in the Drake hotel), and to all appearances and effects the stations are now one. WLIB's program starts where WGN's leaves off, and vice versa. Different announcers are used and each station has its distinctive features, but these aspects do

not conceal the fact that one station—on the air an equal amount of time—could just as well do all the two are doing. Inasmuch as one station is not permitted to use more than a proportionate share of the available time, it was necessary for the Tribune company to have two stations, or more properly two licenses, to remain on the air as long as it desired.

Further evidence of the increasing value of stations was present in the recent deals whereby the Illinois Central Railroad took over a large share of the broadcasting time of WGES, located in the Chicago suburb of Oak Park; and the Stewart-Warner Speedometer Corporation gained control of all the time on the air allotted to WBBM, Chicago. Both the Illinois Central and Stewart-Warner are well able to build and support their own stations. Due to the bars being up against new stations, they are spending nearly as much or more to help support another firm's station as they would have to spend for a new station of their own.

To illustrate the value placed on the right to broadcast, two Chicago stations now operating on regular schedules, first went on the air with only "make-shift" apparatus of small power, the idea being to secure a license "while the securing was good," the approaching "famine" having been foreseen. These stations were afraid to await installation of costly equipment of the usual sort before going on the air, feeling that such a wait might endanger their chances of getting a wave-length and a license. One of these stations has since altered and improved its apparatus so that its power and range is now three or four times as great as at the start. The other is said to be planning to do likewise. Now that they are "under the wire," they can proceed with improvements in a leisurely manner. With the science of Radio developing as rapidly as it is, this arrangement naturally is a big advantage, for use can thus be made of improvements.

Thus, radio broadcasting has taken on the aspects of a public utility as far as franchises are concerned. A street car company is granted a franchise by a municipality and other companies are prevented from entering the field by this franchise, making the latter a highly valuable agreement. In effect, broadcasting franchises are in the same way becoming extremely valuable.

You Can Fool Some of the People Some of the Time, but—

The old theory indicated by the above headline has again proven itself in respect to radio discussions by salesmen of radio apparatus.

A prominent manufacturer of one of the best radios on the market commented recently that radio selling is beginning to resolve itself into a survival of the fittest, the same as in all other industries.

The manufacturer also stated that for the past two years the prospective purchaser of radio apparatus, going into a store, would often be almost dumbfounded by

the super-intelligence of a radio salesman as the latter put forth his sales talk regarding any particular receiver or radio device. He would talk of radio frequencies, audio frequencies, oscillations and similar subjects; and, if he did not thus sufficiently impress his listener, he would begin talking micro-farads and other similar technical terms, with the result that the average purchaser having no knowledge of such high-sounding names, would conclude that the salesman was an expert; and, for fear of showing his lack of intelligence, would agree with the salesman in all his statements.

But things have changed. The

salesmen who made irresponsible statements and promiscuously used technical terms, the meaning of which they did not know themselves, now find that the prospective purchaser in many instances knows more about the subject than they do. The result is that often the salesmen are made to appear ridiculous by their improper application of technical terms.

Radio being a new subject, many so-called writers on radio themes have made a bluff at being experts, and there still are many of this caliber at present writing for publications throughout the country. This type have no real training or practical knowledge of the rudimentary principles of electricity or Radio, but merely take the writings of others and, to use a slang expression, "rehash it," putting it into different words and claiming the credit for an original article.

To qualify as a salesman in Radio, it is becoming more and more necessary to have a fair knowledge of the theo-

(Continued on page 52)

THE "ETHER WALL" BARRING EAST FROM WEST

Following is a complete table of Chicago-area stations and their wave-lengths, showing how they "blanket" the scale of wave-bands:

WSBC, World Battery Co.	210 meters
WCLS, Boston Store, Joliet, Ill.	214 meters
WFKB, Bridgman Bros.	217 meters
WOK, Neutrowound Radio Corp.	217 meters
WIBO, Nelson Bros.' Bond & Mortgage Co.	226 meters
WBBM, Atliss Investment Co.—Stewart-Warner Speedometer Corp.	226 meters
WWAE, L. J. Crowley, Plainfield, Ill.	242 meters
WGES, Coyne Electrical School—Illinois Central Railroad—J. Louis Guyon.	250 meters
WMBB, Trianon Ballroom—American Bond & Mortgage Co.	250 meters
WLTS, Lane Technical High School.	258 meters
WPCC, North Shore Congregational Church.	258 meters
WENR, All-American Radio Corp.	266 meters
WBCN, Foster & McDonnell.	266 meters
WSWS, S. W. Straus Co.	275 meters
WORD, People's Pulpit Ass'n, Batavia, Ill.	275 meters
WGN, Chicago Tribune	303 meters
WLIB, Liberty Weekly	303 meters
WJAZ, Zenith Radio Corp.	322 meters
WLS, Sears Roebuck & Co.	345 meters
WCBD, Wilbur Glenn Voliva, Zion, Ill.	345 meters
WEBH, Edgewater Beach Hotel.	370 meters
WJJD, Loyal Order of Moose, Mooseheart, Ill.	370 meters
WHT, Wrigley Building.	400 meters
WMAQ, Chicago Daily News.	448 meters
WQJ, Calumet Baking Powder Co.—Rainbo Gardens	448 meters
KYW, Westinghouse Electric & Mfg. Co.	535 meters

The Comic Side of Broadcasting

They Have Lots of Fun in the Studios—Here's Why

BR O A D-
casting is not all grief, despite much that has been said and written which might lead to a contrary belief. There is a lot of fun connected with the business of entertaining the public from a distance and there are few stations whose staff does not share in the joviality.

However, most of the fun is noticeable only "behind the scenes" and one must visit the studio in person in order to grasp it. Such fun obviously is not the boisterous kind, for a microphone has an annoying habit of picking up every sound that comes within its range; but nevertheless it is real fun—the kind that everybody enjoys.

The personnel of most broadcasting stations is like a large family. Everybody is "Jack" or "Peggy" or "Hank," or whatever his or her first name may be, and "kidding" is rife at all times. This, many authorities feel, is essential to corps d'esprit—or morale, if you will. A staff who are bubbling over with cheerfulness, optimism and general good will are much more apt to instill in the station's listeners a similar spirit, than a group in which grim, unsmiling faces predominate. The radio public, like the theater public, prefers to be cheered up, and it takes a staff which is full of good cheer itself (not necessarily the kind that comes in pints and quarts) to do this.

There are in the radio world a certain few staff men and artists who are known among their co-workers as much for their studio capers as for their ability to please over the air. Some examples in the Chicago district are Bert Davis, "The Clown of the Air"; "Big Boy" Yagle, musical director of WBCN, and a stellar pianologist; Charlie Garland, WBBM, director; and Art Linick, KYW comedian. When any of these enter the studio "things perk up" immediately; if gloom has been pervading the atmosphere, it quickly disappears in the sun-

In The Studio



shine spread by their jolly quips and diverting antics.

It is a peculiar fact that certain combinations of artists lend an entirely different atmosphere to a program than other combinations. When several performers, all of whom mix well and are congenial to each other, get together, the resulting program is almost certain to radiate geniality and pep to a much greater degree than were the personnel of the group less congenial. You have doubtless

heard programs which caused you to wonder what made all taking part so lively and happy—such programs are the kind that come from the right combination of artists—the proper blending of personalities. If artists do not mix well in the studio and reception room, there is likely to be a coolness and indifference throughout the program that will be apparent even to the fan at his loudspeaker miles away. Hence, the need for a bit of fun during a program—in the background if not within range of the "mike."

THERE are other things besides the jokes and stunts of jesting artists that give radio men frequent chuckles. For instance, there are the alleged songs sent in by aspiring composers, who wish to hear them broadcast. Some of them—in fact, most of them—are atrocities. And usually the more serious they are intended to be, the funnier they seem to the station official looking them over.

If the volume of amateur songwriters' compositions received by the average radio station is any criterion, nine out of ten people think they are composers. Publishers, too—most of them small ones, though—contribute to the flood of worthless songs that pours in daily on the luckless musical director.

Then, there is the ambitious vocalist who is convinced

(Continued on page 45)

Touring the World in a Radio Station

By
Hal Wallis

Huge Motor Coach Carrying 250-Watt Transmitter Encircling Globe,
Broadcasting as It Goes

HOW would you like to tour the world in a broadcasting station? Sounds preposterous, you say? Maybe it does, but it's not out of the question, by any means.

KFWB, Hollywood, Cal., owned and operated by Warner Bros., motion picture producers, has sent out a heavy-duty motor coach containing the largest portable radio transmitter in the world (250 watts), and supporting two folding, slender steel towers about 20 feet tall.

This truck is scheduled to tour the United States first, then Europe, the Orient and Australia. Broadcasting will be carried on at all principal stops and every night from 11 to 11:30 o'clock the portable, known as 6XBR, will make a code report on a 40-meter wave to the mother station in Hollywood, while between 11:30 and 12 the Hollywood transmitter will flash instructions back to the portable set.

A contest for amateur operators, carrying with it \$1,000 in prizes will be conducted in connection with the tour. The operators furnishing the most accurate reports of conversations between 6XBR and KFWB from the greatest distance from the points of broadcast will win the prizes.

At many of the cities in which the portable station will stop, programs will be broadcast from the stage of a theater and rebroadcast by a local station of higher power, as well as by KFWB, which will attempt to re-broadcast all programs sent out by its "offspring."

6XBR sends on a wave-length of 108 meters except when communicating in code with its mother station, so should be picked up "first hand" by many receiving sets of the ordinary "garden variety."

Ceremonies attending the departure from Hollywood of the transmitter-bearing coach were staged under the

direction of the American Relay League, the amateur operators' organization; and the mayor, city council, screen stars and other local celebrities turned out en masse to do honor to the departing broadcasters.

The route of 6XBR includes Santa Barbara, San Francisco and Oakland, Cal.; Portland, Ore.; Seattle, Spokane and Walla Walla, Wash.; Boise, Ida.; Salt Lake City; Denver; Hastings, Lincoln and Omaha, Neb.; Kansas City, Mo.; Decatur and Chicago, Ill.; Indianapolis; Columbus, Cleveland and Youngstown, O.; Washington; Philadelphia and New York City.

Throughout the tour, both in America and other lands, the chief duty of the 6XBR operators will be to study transmitting and receiving conditions for the information of the U. S. Department of Commerce, whose head, Herbert Hoover, granted the station permission to tour this country. All discoveries and data obtained will be submitted to the government upon the station's return, so it is expected that the radio industry in general will be considerably enriched by the venture.

Try to Make a Woman Step Back from the "Mike"—Just Try!

"You ask a man to step back from the microphone and he'll step back," asserts Walter Preston, director of WIBO, Nelson Bros. Bond & Mortgage Co., Chicago, "but a woman! She'll smile understandingly and go ahead and sing right in the same spot."

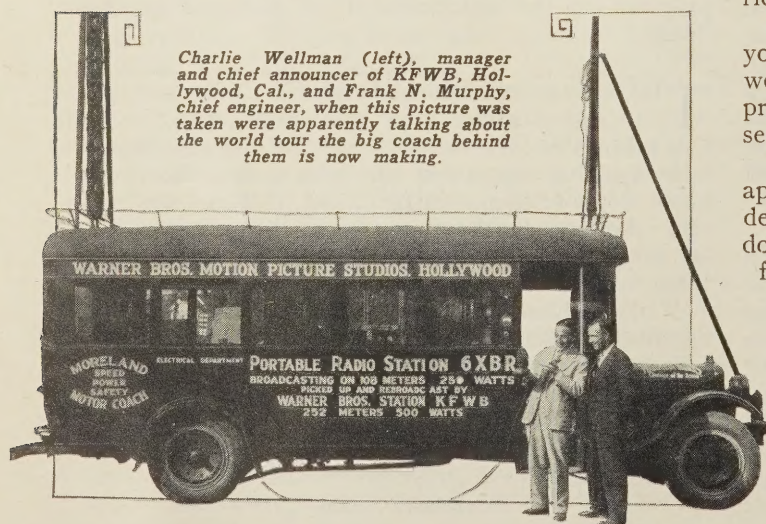
Women are much harder to handle in the studio than men, according to Preston, whose opinion is concurred in by more than one other broadcasting official. They are not as a rule deliberately obstinate, but are convinced that they know best from what location their voice carries to the greatest advantage.

"They never seem to understand," says Preston, "that you can't sing a high note from the same position as you would a low note—that is, and have it go over the air properly. There is a trick to broadcasting and women seem a little slow in learning it."

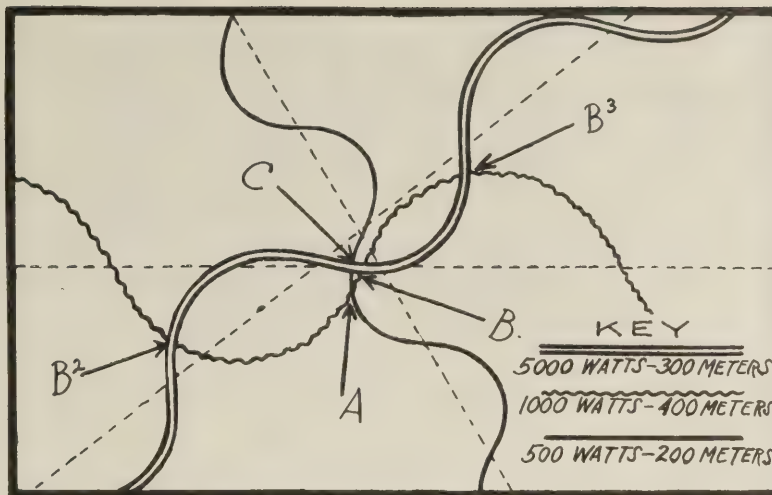
"One of the main reasons that I think men are more apt pupils, though, is because they're used to taking orders. On their jobs down town, if the boss tells them to do a thing, they do it. Many of the women who sing from our station have never been employed outside of their homes and they're not used to having someone tell them what to do."

"If the announcer or studio director tries to get them to change position while they are 'on the air,' they are liable to become 'fussed,' or even stop altogether."

"Just the same," Preston concluded with a smile, "we couldn't do without them in the studio. We wouldn't want to try."



Dr. H. Preston Pratt advocates all stations use same number of watts



Wattage should be decreased and potential increased, expert maintains

This diagram represents the crossing of three differently-powered waves, causing interferences in some cases, as told below.

Inequality of Broadcasting Power Blamed for Poor Reception

BY JEAN DEVAUX



DR. H. PRESTON PRATT

COMPEL all broadcasting stations by legislation to use a standard power—that is, require every station to use the same wattage, increasing it in the summer months and decreasing in the winter.

That is the theory advanced by Dr. H. Preston Pratt, the "Granddaddy of Radio," as a cure for many of the present ills of radio reception.

The idea was first publicly presented in a highly interesting talk by Dr. Pratt at a recent open meeting of the Broadcaster Listeners' Association of America, Inc., in Chicago, and was largely substantiated with proven facts and fundamentals. A logical, theoretical criticism of his analysis was challenged by the speaker, but no counter-thought was forthcoming.

Dr. Pratt's theory, put into terms of nontechnical character, so that the average radio listener can clearly understand, is that, for every display of energy, irrespective of whether it is telephonic, telegraphic or radio, there must be a path over which the impulses may pass. The path may be a wire or it may be water or gas, but, regardless of what the medium is, the same general conditions exist all the time.

Very different are the conditions of the energy from the path centers. For instance, in telephoning or telegraphing over a wire, the particles of energy, or electrons composing the circuit, creep nearer together and become more unified in their action than when transmitted through water or air.

At the present time all broadcasting stations send out carrier waves which are oscillating and alternating in nature. A carrier wave in its journey through space picks up all kinds of stray electric impulses that happen to be near and tuned to the wave-length on which the station is sending. All material particles in the impulse's path or wake are ionized or electronized by the carrier wave, causing these particles to respond to its variable wave impulses by either following in the direction of the wave, when in harmony with it, or in the opposite direction, according to the electrical environment.

These stray electrical impulses, when imposed on the carrier wave, load the wave down to such an extent that, when the potential drops and the wave has fully expended its energies, there remain incoherent foreign impulses and noises which are greatly at variance in pitch and timber with the original impulses sent out by the broadcasting station.

The carrier wave has to pass through space as fundamental overtones, the same as a string on a piano. It has its node points and loops and when a wave of one potential and length meets another of different potential and length, they strike either at the node point or a loop point.

If the meeting occurs at the node point, which is the point of the alternating wave where it falls below the neutral point (indicated in the diagram by a dotted line), then each wave passes on with practically no interference.

But if the meeting of the two waves occurs at a loop point (that is, on either side of the neutral line) there is an interference, because the higher potential or super-power station will superimpose its energy on the lower-powered station's wave.

THE diagram shows three wave-lengths: Single black line, 200 meters; double black line, 300 meters; wavering black line, 400 meters. It is assumed that the 300-meter wave-length is sent out by a 5,000-watt station,

the 400 by a 1,000-watt station and the 200 by a 500-watt station.

In the diagram, the negative loop (below the neutral line or node point) of the 1,000-watt station crosses the negative loop of the 500-watt station at point A, and naturally creates an interference.

The 5,000-watt station's wave crosses the 1,000-watt station's wave at the latter's node point (indicated by B in the diagram), but no interference results. But the two waves meet again at B2 and B3 and the greater power of the higher-potential 5,000-watt wave affects the lower-potential 1,000-watt wave because they meet at loop points.

It is also to be observed that the 5,000-watt wave crosses the 500-watt wave at point C, with the same effect, only probably to a greater extent, as the difference in potential between 5,000 and 500 is of course greater than between 5,000 and 1,000.

The contention of Dr. Pratt is that if all stations were to operate with the same power, the waves could cross and recross without superimposing on each other, due to their similarity of strength. Thus would be eliminated the interferences which Dr. Pratt charges directly to the difference in potential between the low-wattage and the super-power stations.

It is also the doctor's theory that more stations could be operated with less interference than the existing number now produce, were the uniform-power idea put into practice.

DR. PRATT believes that with a reduction of wattage or power there ought to be a uniform increase of potential. Since wattage, known also as power, is the product of voltage multiplied by amperes, a 100-watt station could broadcast at 100 volts and one ampere, 1,000 volts and one-tenth ampere, or 10,000 volts and one-one hundredth ampere, according to which might be adjudged the most advantageous.

He further claims that an electric light circuit above ground and a water system below ground form a dielectric and act as a condenser, greatly hampering low-voltage carrier waves as they pass through or over a town. The steel-frame buildings of a community also are a handicap to free passage of waves, he asserts. Consequently, it is his opinion that the voltage of each trans-

mitting station should be increased at the same time the amount of current (amperes) is decreased, so that the wattage would not exceed 100 in cold weather, 500 in medium weather and 1,000 in warm weather.

Since Dr. Pratt's lecture, comments have been submitted by students in the science of Radio, as well as by recognized experts, but up to press time not a single constructive criticism of the Pratt theory had been received. On the other hand, numerous communications of various kinds agreeing with the doctor reached him through the Broadcast Listeners' Association of America.

It is maintained that the suggestions made by Dr. Pratt will also eliminate "fading," which is attributed to the dying out of the audio waves, due to interference with their carrier wave by the stronger wave of some super-power station crossing it at a loop point. When the stronger carrier wave crosses again, but at the node or neutral point the audio waves return with full strength, which, in Dr. Pratt's mind, accounts for the varying volume of reception of a particular station.

The oft-heard claim that high power is necessary to attain distance is refuted by actual tests during a period which was one of the worst in the history of Chicago reception.

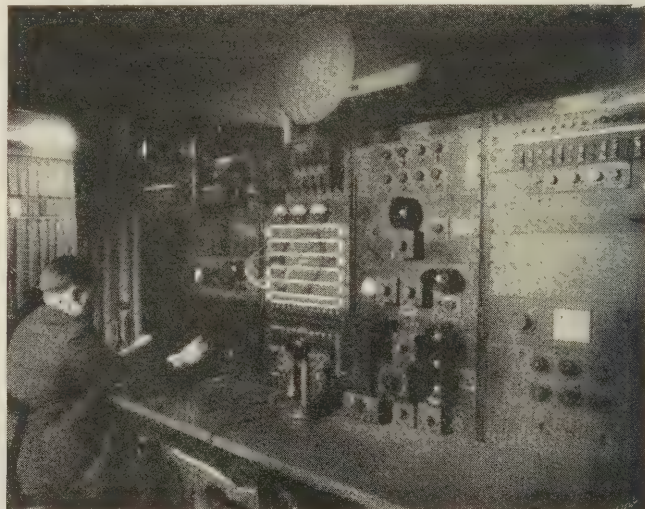
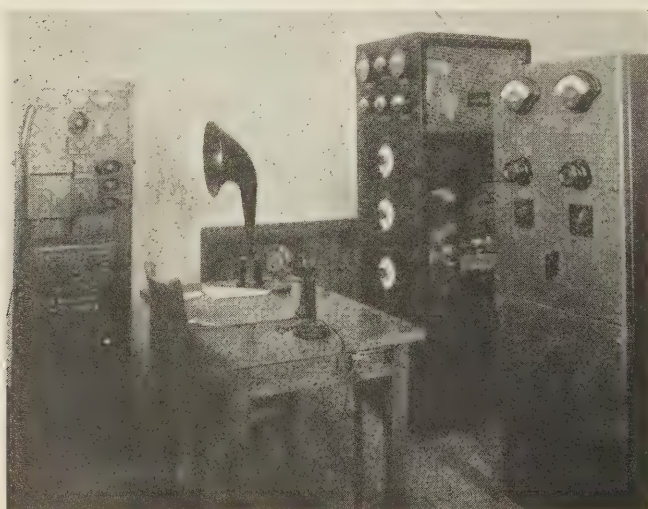
The Chicago district has been referred to by some learned gentlemen as having been lately under the influence of a theoretical magnetic blanket which greatly interfered with distance reception. A test was made with an ordinary six-tube radio-frequency set in a town four miles outside of Chicago, which point was fairly free from the "bloopers" interferences pervading the atmosphere in Chicago on "silent night" (Monday).

Stations of only ten-watts power as far away as the state of Washington were brought in clear and loud; whereas, 5,000-watt stations failed to equal these smaller stations in clearness and tonal qualities.

A Chicago example of the ability of low-powered stations to reach out is WLTS, the Lane Technical School-Flanders Hotel station, which boasts only 90 to 100 watts, and yet has been heard clearly and frequently in such distant points as the Bahama Islands, Pacific Coast, Cuba, Florida, Texas and ships on the Atlantic ocean.

Listeners who have been operating radio sets for two

(Continued on page 33)



On the left, view of operating room of typical 500-watt station, taken at WBCN, Chicago. The other photo is of the Hotel Sherman control room of a 5000-watt station—WLS, Chicago. When it is borne in mind that the major part of the transmitting equipment of WLS is not shown here, being housed in an entirely separate structure, miles away, an idea of the difference in the amount and type of equipment needed for an average station and a super-power station can be readily gained. The man seen in the WLS picture is Burr Whyland, operator.

Yo EDITOR BROADCASTS:

WHAT IS IT WORTH TO YOU?

Silent night in Chicago area.
Elimination of proposed luxury tax on radio parts and sets.
Elimination of Radio from electrical bill, specifying that only licensed electricians could hook up or install radio sets.
Elimination of innumerable interferences.

THE BROADCAST LISTENERS' ASSOCIATION OF AMERICA was the greatest single factor in gaining these benefits.

It is constantly protecting the interests of the listener.
It is now conducting an anti-blooper campaign.
It is conducting an anti-interference campaign.
It is co-operating with broadcasters for better programs.
It is conducting meetings, co-operative in character, where the nation's greatest radio experts are matching knowledge and theories to clear up the radio problems.

It is endorsed by all influential officials and organizations interested in the betterment of Radio.

Every person that derives pleasure from listening to Radio owes it as a duty to join this association. It is a non-profit organization—all funds are used for your benefit.

BROADCAST LISTENERS' ASSOCIATION OF AMERICA, INC.

927 Manhattan Bldg.

Chicago

Oldest—largest—most beneficial—most influential radio organization in the world.

ARE YOU A MEMBER? Considering the benefits you derive, isn't it a "debt of honor" to co-operate for Radio's betterment?

Who Are the Radio Listeners?

THE radio listeners are the mainstay and backbone of Radio. Through their purchases of radio parts and sets, they have made possible this gigantic industry, creating a demand for new developments, thus aiding the science. The industry and trade are wholly dependent upon the listeners for their existence, for the listeners are the buying public. They are the incentive for the construction and operation of every broadcasting station, since the purpose of the broadcasting stations is to send their propaganda or advertising into the homes of the listening public—their prospective clients and customers.

The listeners are the chief essential factor of Radio. The success or failure of Radio depends upon their unrestricted pleasure and their good will toward the stations.

The listeners' interests must dominate all peace-time radio regulations. The listeners' reception of stations they prefer to hear must not be interfered with. Their rights are paramount. These rights must be respected, for the radio listeners are the people, and the will of the "people" is what governs the United States.

As Radio is really only in its infancy, there are at present very few laws for its regulation. The only effective method by which listeners' rights may be protected is through organization—force of numbers—all working together as a single unit. Individual complaints avail nothing. It is only when the people make their wishes known or register their demands in one voice that the desired results are obtained. This has been proven in the past, in numerous controversies, to be the only successful procedure. No matter what legislation is enacted, there will always be new situations effecting the listeners' interests.

The foregoing are a few of the original reasons for the organization of the Broadcast Listeners' Association of America, Inc. This association is representative of the listeners at large and never has and never will ask anything unreasonable. It simply demands the listeners' constitutional rights be respected and their interests protected. Since the inception of the B. L. A. of America, the slogan has been, "The Betterment of Radio Through Mutual Co-operation" of the broadcasters, the scientists, the manufacturers, the dealers, the artists and the listeners.

The B. L. A. is a non-profit-making organization, supported entirely by the small membership fees. Its activities are in the interests of all—members and non-members alike.

It will be readily seen by everyone that the greater the affiliation of bona fide members, the greater the assurance that the organization will be successful in all its work in the interests of the listeners for the betterment of Radio. In union there is strength, and strength is power. Union of the listeners is a positive assurance that they will have that to which they are justly entitled.

Every owner of a receiving set should take an active interest in the B. L. A. of America, not only for the individual benefits to be received, but for the general betterment and advancement of Radio from every angle.

The organization now has members in 23 states and Canada. There are branches in numerous sections of the country, and a great many more are in the course of formation. The associate membership runs into the thousands and includes fans from every part of the United States and Canada.

If you are not a member, fill in the blank that follows and mail it to headquarters.

Date.....192...

To Broadcast Listeners' Association of America, Inc.,
927 Manhattan Building, Chicago, Ill.

MEMBERSHIP AND SUBSCRIPTION APPLICATION

Please enter my name as a member of the BROADCAST LISTENERS' ASSOCIATION OF AMERICA, INC.

I enclose herewith.....for \$.....
(Check or Money Order) in payment of dues for a period of one year from date hereof, as indicated below:

ACTIVE MEMBERSHIP.....\$5.00 per year

Active membership includes voting privileges in both the national and local associations and \$1.50 of the dues pays for one year's subscription to "The RADIO LISTENER," official magazine of the B. L. A. of A.

ASSOCIATE MEMBERSHIP.....\$1.00 per year

Associate and non-members can secure magazine by separate subscription, as per blank below:

Send me "The RADIO LISTENER" for one year, for which I enclose \$1.50.

Name.....
(Please Print)

Street and Number.....
City and State.....

Why Shiver in Summer?

A survey made recently by the Broadcast Listeners' Association of America, Inc., indicates that summer radio reception will be better this year than any other year in the history of Radio. This improvement is accounted for partly by changes in atmospheric conditions and partly by marked improvements in receiving equipment. Progress of the industry has led to improvements which do away with a large share of summer static and increase the range of reception. With this situation ahead, prospects are that the summer of 1926 will be the best ever experienced by the radio industry.

SUMMER—the joy of the public at large, but the bugaboo of the radio manufacturer and dealer—is close at hand.

In other years the radio world has accepted as a foregone conclusion that radio reception would be poor and radio business even poorer during the warm months; and, consequently, it has rested on its oars and made no effort to change conditions or the public's way of thinking.

It used to be that the fan took for granted that the broadcasting stations would either close down or curtail operations during the summer, and therefore did little tuning-in. Realizing this lack

(Continued on page 34)

A story of the man whose "Gang" has become a national entertainment feature

"ROXY"

He's a theater manager most of the time, but Radio is his big diversion

A Million Letters, Cards, Telegrams, Etc., Testify to His Popularity with Ether Audiences

By AILEEN ST. JOHN BRENON

OF ALL the personalities in the public eye today, few are better known or more admired than S. L. Rothafel—the "Roxy" of Radio.

An indication of the man's tremendous following lies in the claim that in a room in New York there are neatly bundled more than one million letters, postcards and telegrams which "Roxy" is said to have received during the past year from radio enthusiasts and movie fans—letters which come from all walks of life—the lawyer, the carpenter, the doctor, the motorman, the small boy and the man and woman in the shadow of life, the illiterate and the college graduate.

Nothing stronger than these letters could be used to point out the tremendous grip which "Roxy" has on the public, which he has served so well in providing, first, an original and distinctive brand of screen diversion, and more recently, through the medium of himself and his famous "Gang," with a series of evening radio entertainments which find millions of people all over the country waiting expectantly for his familiar "Hello, everybody!"

Born in the little town of Stillwater, Minnesota, where he lived for twelve years, his first glimpse of the city of which he was later to become one of the most prominent figures, came when his parents moved to New York.

His first job was that of cash boy in one of what was then Fourteenth street's department stores. Even at that period of his career ambition urged, and he rapidly went from one job to another, seeking that something which would give him an outlet for the concrete reali-



THE MAN MILLIONS KNOW—
"Roxy" himself.

zation of what many mistook for idle dreams and futile plans.

When "Roxy" was sixteen he lost his greatest friend—his mother. With no particular ties now to bind him to New York and with the adventurous side of his nature urging him on, he joined the U. S. Marines, where he received those lessons in training and discipline, manliness and clean-cut fairness which many years later were to serve him well in his management of the world's greatest movie houses.

He served as corporal with the famous U. S. Marines, went through the Boxer rebellion in China, and after an adventurous period of seven years was discharged from the service, carrying with him a medal as a decoration for his distinguished work.

Again footloose and fancy free, he tried once more to place himself in a niche where he belonged. Always artistic, he was one of the first to recognize the then crude movie as a new art.

It was in Forest City, Pa., that he entered the motion-picture business, taking an empty store and, through the use of seats from the local undertaker's parlor, converted the floor into something that passed as an auditorium. With crude projector, shaky screen, poor lights, he presented his first picture show. As time went on he played with the store show, experimenting, planning and thinking, developing the genius and brilliancy which later were to make him famous. He had gotten his foothold and rapidly he climbed.

As the ideas filling his mind, concerning presentation, lighting, etc., clamored for ex-

(Continued on page 33)



How the interior of the mammoth new Roxy theater will look when completed. Located in downtown New York, this, the world's largest movie house, will be directed by "Roxy," who will broadcast from a special studio therein. While construction continues, "Roxy" is taking a vacation from the "mike."



STUDIO GOSSIP

ANYONE WHO THINKS radio fans don't notice the little things should consult Frank Westphal, director and chief announcer of WENR, All-American Radio Corporation, Chicago. A short time ago, Frank signed off without singing out his customary "bye, bye." It was but a moment or two before the phone rang and an indignant voice reminded him of the omission and urged him not to forget it again.

Frank has a ritual all his own for the sacred signing off moment. A closing medley of "Good Night, Ladies," "Merrily We Roll Along" and "Home, Sweet Home" is played by the All-American Pioneers, the station's official dance orchestra, as Frank recites his "good night" lines. This medley is one that he and his orchestra have always played to conclude dancing parties for which they were furnishing the music, and is intended to convey just the message that the titles, read chronologically, suggest.

Talks Bring Mail

THE GREATEST VOLUME of mail received during April by The RADIO LISTENER was on the subject of the talks made over the air by Frank H. McDonald, president of the Broadcast Listeners' Association of America. These talks are given weekly from WBCN and other Chicago stations and have been devoted lately to attacks on the Society of Authors, Composers and Publishers for its exorbitant taxation of broadcasting stations, and to support of the Dill-Vestal bill, which is designed to clear up the copyrighted music situation.

"Judge" Visits "Old Home"

LISTENERS WHO TUNED in WLS, Chicago, on Saturday night, April 10, were agreeably surprised to hear the familiar voice of their old friend, "The Solemn Old Judge," George Dewey Hay, who handled the "mike" awhile during the second anniversary program of the Sears-Roebuck station. "The Judge" made a special trip from Nashville, where he runs WSM, to take part in the celebration and was rewarded with stacks of telegrams and a flood of telephone calls from all sections of the country.

Not Small Fry

A VAUDEVILLE TOUR of the east is now occupying Alvin Fry, "The Two-Ton Tenor," who, following long and faithful service before Chicago microphones, achieved prominence with Paul Ash at McVickers theater, Chicago.

Milwaukee's Proud of 'Em

A REGULAR SUNDAY afternoon feature of WKAf, Milwaukee, is Jean Hammond and Her Tune Tinkers, including a quartet of singing instrumentalists of a high order. Their vocal harmony is as good as their orchestral selections, which rank among the best.

What artist's photo do you want?

Write us, naming the station from which your favorite is heard and giving the title of his or her selection you like best.

He Gets Results

STUDIO DIRECTOR HALL, of WKAf, who is also announcer, is securing exceptionally good results under handicaps. Despite the inconvenience of having to broadcast in a temporary studio, lacking facilities for preliminary testing of artists, his programs have quality and are pleasing. His congenial personality helps much in obtaining the best possible results from the talent. Mrs. Hall, who is also an artist, is a big help to her husband in his studio activities.

You've Heard Them

A TEAM THAT is achieving unusual success of late is "The Tennessee Ginger-snaps," who in ordinary nomenclature are Billy Tracy & Sonny Duncan. These lads have a style of harmony that is as sprightly, youthful and individualistic as the personalities of those who produce it. And let it be said that Sonny Duncan is a "pianny"-player of no mean ability—he has a rhythm that "gets you." They appear at most of the Chicago stations and occasionally fare forth into the surrounding territory.

"Mrs. Schlagenhauer" at Congress

SINCE THE DEPARTURE of Harold Isbell, KYW's "Congress Carnival" is being handled by Art Linick, better known as "Mrs. Schlagenhauer," who, incidentally, is now a Columbia record artist. Assisting Art are Eddie & Fanny Cavanaugh, harmony duo; Tommy Malie & Jimmy Steiger, harmony duo; Lawrence Salerno, tenor; Ford & Smith, string instrumentalists; Marie Wright, soprano, and others. "Shorty" Fall and Eddie Borroff of the station's executive staff also figure in the doings, but only conversationally.

"Frolics" Are No More

THE "AFTERNOON FROLICS," which were so long a distinctive and keenly enjoyed feature of KYW, Chicago, are no more, due to the station's new retrenchment policy. The Chicago Evening American, which sponsored the "Frolics," has had its evening time cut considerably, also, being now on the air at night only one hour, 7 to 8, except Sunday and Monday. Uncle Bob now performs for the "kiddies" at 6 p. m., instead of 7, as of old.

Who will Win the Grand Prize?

THE ORIGINAL HARMONY Girls—Edith Carpenter and Grace Ingram—who have been exclusive artists at many of Chicago's outstanding stations, are now foot-loose and are dividing their time between the studios of the stations that have featured them most in the past. That is, they are dividing what little time they have left after they take care of all their engagements to entertain at theaters, club and lodge "doings," banquets, etc., from which they derive a generous income. Offers for their exclusive services have reached the girls from a number of Chicago stations, but for the time being, at least, their admirers will have to "fish around" until they locate them.

Have You Joined 'Em Yet?

THE MANY ETHER fans who get a "kick" out of WBCN's (Chicago) "Pirate Ship" are always anxious to hear more about the Southtown Economist station's crew of bold, bad buccaneers. Report has it that both Captain "Bloody Bill" McDonnell and "Wire Hair" Foster are still able to hold their band in check, although "Malicious" McDonald, "Terrible Terry" Yagle, "Eye-Gouger" Stevens and "Carniverous" Coakley are constantly threatening to mutiny. Others of the crew who are "doing well" are little Violet McConnell, said to be a "heart-breaker"; Mary Browning, "the only human parrot in captivity"; and hard-boiled "Cutlass," who has all the fans puzzled as to his or her sex. Not much has been heard lately of "Iron Knuckle" Dougherty, the first mate, nor "Gloomy Gus" Foster, second mate, and some are wondering whether they are in Davy Jones' locker. More than likely, their absence is due to their having reformed and retired to the quiet of their fireside.

The Voice with a Smile

Ruth Jarvis, chief telephone operator at WBCN, who takes your requests and sees that they are complied with, has thrilled many a listener with her sweet, musical voice, the voice that captivates and holds the listener. We know many would like to see that smile. Perhaps we will print her picture in an early issue. Do you want it?

Why WBCN Programs Always Run on Schedule

Charming Mary Hackett books all the talent and arranges their place on the programs. Nuff sed!

Gimme a Little Kiss, Will You, Huh?

Violet McConnell, the sweetheart of WBCN, and also a heart-breaker, has all the males at the studio guessing when she asks for that little kiss (in song) and looks at them with those come-hither eyes.

(Continued on page 20)

Does a Pretty Face Go with a Pretty Voice?

Radio Near Top in Matter of Physical Attractiveness of Men and Women Making Up Its Personnel

EVERY radio fan has pictured to himself what his favorite ether artists look like. And, more than likely, his guess is a long way from being correct.

If the listener could see what the announcer sees, he would know that not every blues singer is a large, stout, flippant lady with a cabaret atmosphere in her every move; that not every singer of soulful love songs is a figure that would be adored by the average flapper, and that not all artists who feature heavy classical music are stiff, prudish persons lacking in life and color.

On the contrary, it is very frequently the reverse, for the medium of expression is not necessarily a criterion of the individual, although, in a large measure, it usually gives some insight into one's general makeup. The point is, that, because a girl sings blues songs, she does not have to be a cabaret habitue with nothing else on her mind but blues songs. She may be just as appreciative of the higher types of music and the other good things of life as the young lady who plays the harp.

To illustrate, let us cite the case of a pretty little maid of perhaps twenty who has been heard often from a station on Chicago's south side and another having a downtown studio. This girl, although she is a featured blues singer and jazz dancer in cabarets and theaters and does blues songs almost exclusively when appearing on the Radio, never appears at a radio studio without her mother or father, and is as demure, reserved and well-bred as any "sweet girl graduate." To see her at rest or engaged in any other activity, one would never suspect she could sing with all the "pep" and abandon of the most seasoned cabaret star. It is like watching two widely different individuals to see her swaying in the rhythm of a "red-hot mama" number and then gaze at her as she resumes her seat and converses quietly and respectfully with her mother.

So, be careful in the opinions you form as to the appearance and character of those you

A glance at the opposite page is evidence that a tour of radio stations would be a feast for the eye

hear through your loudspeaker.

And if you don't believe that the standard of comeliness is as high or higher among radio artists as in any other profession, just glance at the photographs on the adjoining page. They are just

a few samples of what is to be found in the radio world.

How You Can Write by Radio

A process whereby one can sign his name or draw a picture in one city and have the inscription thus made duplicated a fraction of a second later in another city has been invented by C. Francis Jenkins, the noted Washington, D. C., inventor.

The "radio pen," as the new invention might be called, makes it possible to sign contracts and other documents and make out checks, although the signer is a considerable distance from the other parties to the transaction.

This will speed up countless business deals and tremendously aid the convenience of the man who, away from home and among strangers, wishes to make out a check that will not be questioned by the taker. By the "radio pen," he can have his bank verify his signature.

The process consists of "breaking" the flow of ink with radio waves, thus producing synchronized periods which, when viewed together, have the same formation as the ink lines penned miles away by the sender.

Jenkins is devoting a large share of his time to developing television, and has brought this new phase of Radio to a stage where it is now possible to transmit pictures through space by the "dot" system, which is to say that the original photo used at the sending end is "translated" into a mass of dots, varying in blackness, which are shot through the air on radio waves and picked up by the receiving device, which then records the dots on paper in the same arrangement as they were sent. These dots when viewed as a unit form a picture which to all appearances is the same as the original.

LEGISLATIVE RECOMMENDATIONS OF BROADCAST LISTENERS' ASSOCIATION

The Broadcast Listeners' Association of America, Inc., recommends to its members and radio listeners in general that they sign this statement and mail it to their legislative representative or to the Broadcast Listeners' Association of America, 927 Manhattan Bldg., Chicago:—

The undersigned approves the recommendations of the Broadcast Listeners' Association of America as follows:

Support of the Dill-Vestal Bill, defeat of the White Radio Bill as at present submitted, support of the new Dill bill appointing a commission for control of Radio, consisting of five members, as recommended by the Broadcast Listeners' Association of America.

(Signed)

.....

RUTH ETTING
WLS, Chicago



Handsome Is as Handsome Does!

Being an assemblage of people who are living evidence that quite often a good-looking face does go with a nice voice.



ELECTA KIND
WBCN, Chicago

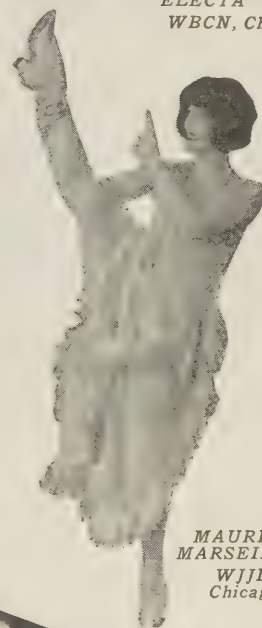
BABE
JUNE
WBBM
Chicago



ESTHER
RICHARDS
WENR
Chicago



EDDIE HARPER
KYW, Chicago



MAURINE
MARSEILLES
WJJD
Chicago

Blues songs are the specialty of the Misses Etting, June and Marseilles. The latter two are also cafe dancers. Miss Kind not long ago graduated from Radio to the stage, joining a company of "The Student Prince." Eddie Harper announces. He formerly was a World Crier. Miss Richards is a member of a girl harmony team. Besides her work in the films, Miss Costello spends much time as a guest announcer at the movie folks' own station.



DOLORES
COSTELLO
KFWB
Hollywood

He Gets More Mail Than a Movie Star



If You Don't Know "Uncle Bob," Ask Any Child Listener

By E. E. MATTSON

The "kiddies" pay attention when KYW's bedtime-story man talks, as is plain in the photo to the left. "Uncle Bob" is warning 'em that "The Curb Is the Limit." Below, we see the fat, jolly figure that is "Uncle Bob." Can you blame the tots for loving him?

IT'S covering plenty of territory to assert broadly that Walter Wilson, more familiarly known to hundreds of thousands as "Uncle Bob," receives more mail than any movie star. Yet figures give every evidence that this is true.

"Uncle Bob," as the veteran bedtime storyteller of KYW, the Westinghouse station at Chicago, has actually enrolled in his famous "Curb Is The Limit Club" 150,000 children in a period of little more than a year. When it is considered that by far the larger portion of these members wrote to their "Uncle Bob" to apply for membership in the club and that many thousands more sent letters or postcards to him in regard to their birthdays, favorite songs they wanted him to sing, and other subjects, it can readily be seen that the grand total of communications received by him in a year reaches above the 100,000 level, an average of between 250 and 300 per day, at least. And these figures are approximately correct—not "press agent" figures.

Not only by the quantity of his mail but by the fact that he is recognized and feted wherever he goes can it be seen that he is one of the best known radio personalities, rivaling the universally popular Wendell Hall, also a KYW product; "Roxy," Jack Little, George Hay and stars of similar magnitude.



Through his "Curb Is The Limit Club," which he instigated and promoted, "Uncle Bob" has probably been instrumental in saving many lives. Numerous children, now living and whole of body, who joined the club and

(Continued on page 46)

A FEW HUMOR WAVES

Stirred Up by
Gene E. Allee

When asked which kind of radio program he liked best—popular or classical—Andy Pheldown retorted, "Ether."

Andy is the chap who, when shown a code radio set, chirped: "G'wan, quit yer kiddin'. If that's a wireless set, what's all them wires doin' in it?"

LESSONS IN BROADCASTING—No. 1.

The first thing to consider in going before a microphone is how many people are going to hear you. When your calculations have ascended into the millions, it is necessary to get several varieties of shivers—otherwise you will be unethical, for no one making his radio debut ever stares out into the vast reaches of the "great unseen audience" without allowing his knees to quake vigorously. This is very important, as otherwise, the announcer may suspect you are an experienced broadcaster.

Secondly, after the announcer has finished his bally-hoo to the effect that "we are about to present a real 'find'—a newcomer to our studio, whom we regard as one of the discoveries of the season," and has opened the microphone into which you are to sing, don't forget to clear your throat vigorously (never do this while the mike is shut off, as, if you do, the world will not hear it and will not be duly impressed).

Having cleared your throat, abruptly seize the microphone stand with a strangle hold and jerk it roughly toward you. This is so the operator up in the transmitter room will know that you are on the job, and besides there is nothing that an operator likes so well as the healthy roar such action sends through the works. Of course, if the crash knocks something out of gear, it's not so good, but that's the station's lookout, not yours. What's a tube or two, anyhow?

Now, it's time to remember that you left your music in the reception room. Above all, never bring your music into the studio with you on your first entrance; if you do, the shock may add to the announcer's insanity. There have been instances where artists making their ether debut have not had to scurry outside after their music, but, fortunately, such instances are rare.

If you are a soprano, an important thing to remember is that all high, shrill notes should be shot directly into the microphone at close range, as otherwise they will not blast the "mike" and

the listeners will lose that thrill that hastens up and down the spine of every fan when he hears a well-meaning soprano crowning the heights.

Finally, after finishing your song, and as you turn and walk away from the "mike," be sure to say to the announcer before he shuts off the current, "Did I do all right? I know it was simply terrible, but I'll do better next time." If you don't do this, your audience may think you upstage, so watch this point closely.

If you observe all the foregoing, you will be a radio artist in no time, and the only thing standing between you and success will be your voice.

Manufacturers of the old-fashioned letter blocks for children report a big slump in business. Too many A, B and C batteries lying around nowadays.

The otha day a fella who until that time was a friend of ours, came to us with wrinkled brow and inquired where he could buy some of these Hudson River tubes he's been hearing so much about.

Whereupon we made him feel so small that he musta thought we were a condenser.

Andy Pheldown says he can't see the reason for all this hullabaloo about poor reception. He says he "don't have no trouble at all" bringing in two and even three stations at once.

Radio bugs, like golf bugs, have to watch their step. If they get too engrossed in their hobby, the ground for their set may become one their wife mentions in court, just like golf grounds have more than once become divorce grounds.

The only thing the poor husband can kick about is coffee grounds in his breakfast cup.

Most divorce cases are bitter enough without the latter.

BIOGRAPHIES OF RADIO'S GREATS—No. 1.

Heinrich McLawnmower.

There are few radio fans who do not know the voice of Heinrich McLawnmower, "The Great Unwashed Baritone," who has been one of WHEW's leading lights ever since that station opened its palatial portals to the world, soda speak.

Heinrich did little singing before reaching the age of seven weeks, but thereafter underwent intensive voice culture—anyway, so the neighbors declare. The doctor said it was colic but the proud mater and pater will always maintain that the boy was born to be an opera star. Of course, this belief was probably due largely to the fact that there was already a star in the family, Heinrich's dad being desk sergeant.

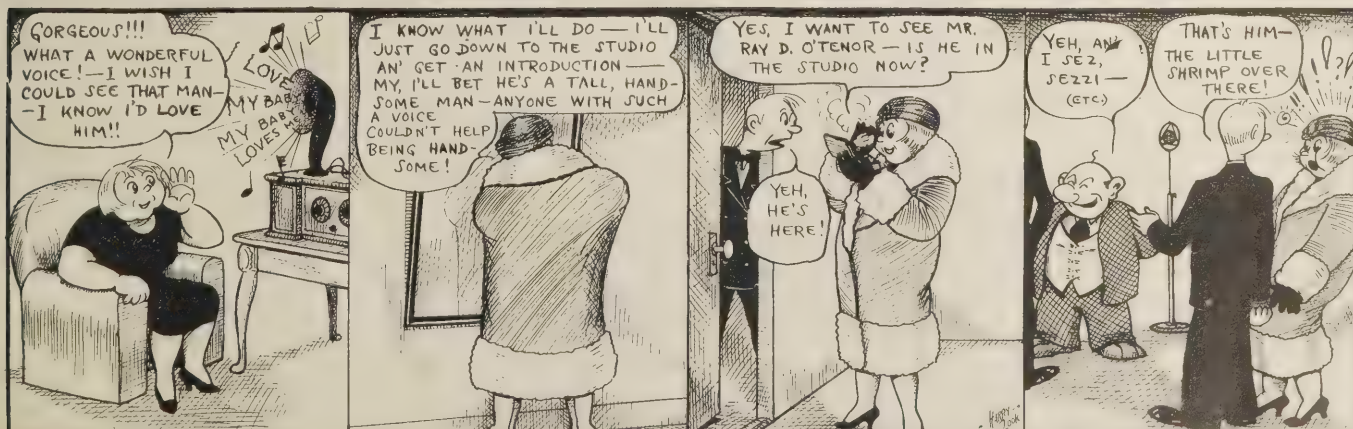
Be that as it may, the child lived (not so much can be said for all the neighbors) and developed into one of radio's premier artists (he drives a Premier for a living). No program at WHEW is complete without his voice, which critics say has no duplicate, thank heaven.

We learn with anguish of the incarceration of an acquaintance of ours. It seems that M. T. Dohm, this friend, raised an awful kick because he was placed in a damp cell; he claimed that since he was arrested for battery, he was entitled to a dry cell.

All in all, it was an important piece of current news about a shocking case.

WADC, Akron, O., features an orchestra which broadcasts in behalf of a rubber company. Which leads us to wonder if the orchestra is a rubber band.

Moral: Look Before You Rave



Does Victory of WJAZ in Radio A



The fighting face of Commander Eugene F. McDonald, Jr., president of the Zenith Radio Corporation and one of Radio's real pioneers.

ANARCHY of the air — is that what confronts America?

If Herbert Hoover, secretary of the U. S. Department of Commerce, who is in charge of government supervision of Radio, is to be believed, chaos — bedlam — anarchy will

be the result of Federal Judge Wilkerson finding for the Zenith Radio Corporation in the "air piracy" suit filed against it by the government.

If Commander E. F. McDonald, Jr., president of the Zenith company and head of WJAZ, the Zenith broadcasting station, whose unsanctioned appropriation of the 329-meter wave-length precipitated the government's suit, is right, the decision of Judge Wilkerson does not pave the way for unrestricted seizure of wave-lengths, and consequent confusion, but does demonstrate that more adequate congressional legislation for Radio is sadly needed.

The solution of the whole problem, as the Broadcast Listeners' Association of America, Inc., sees it, is for congress to provide a commission empowered to govern Radio, and which will replace the one-man control now vested in Secretary Hoover.

Briefly reviewing the situation which led up to Judge Wilkerson's important decision, WJAZ, although backed by men who were pioneers in broadcasting, having been connected with WDAP, the second station to be established in Chicago, was one of the last to come on the air in the already crowded Chicago area. The only wave-length available to it, according to the federal authorities, was 322 meters, which had been in use by KOA, Denver, for some time. This assignment would have been satisfactory to WJAZ, had not KOA, in dividing time, retained all but two hours a week as its share. Obviously, this division was impractical for WJAZ and it was decided, after strenuous efforts at Washington had failed to secure a better arrangement, to appropriate the 322-meter wave-length, which was not being used by any stations in the United States, being reserved for Canadian stations. The claim was that use of this wave-band by a Chicago station would not cause undue interference and therefore there could be no logical objection to WJAZ taking it over.

The three viewpoints on the present situation are presented in more detail in adjacent columns.

Zenith Radio Corporation and WJAZ Head Says NO

COMMANDER McDONALD expresses his attitude in the following words:

"I have read the most recent statement issued by the department of commerce in which the decision of the court in the Zenith Radio Corporation test case is commented upon. I am very much surprised at this, as I have been at many of the previous statements issued by the department.

"The acting secretary of commerce is quoted as saying that the decision finding Zenith Radio Corporation not guilty of so-called 'air piracy' completely deprives the federal government of control over Radio and that the question now presented to congress is whether or not federal control of Radio shall continue.

"Apparently the department's analysis of the court's decision is no more accurate than was their analysis of the Radio Communication Act of 1912. The department's misinterpretation of the present statute before the decision of the court might possibly be excused on the ground that they were merely mistaken in their opinion, but since the decision of the court, in which the statute is very clearly interpreted, there would seem to be no excuse whatever for any representative of the department being in doubt as to the present status of radio regulation.

"The decision in question has not deprived the federal government of the right to regulate Radio. It is still unlawful for any person to operate a radio station without a license, and the decision of the court so holds; and, except in the case of stations engaged in bonafide commercial communication, or experimentation in connection with the development and manufacture of radio apparatus for commercial purposes, the secretary of commerce has full and complete power to refuse to license any station to operate on a wave-length above 200 meters.

"The secretary of commerce, under the present law, may, if he sees fit, by special authority authorize any station, regardless of the nature of its business, to operate on a wave-length in excess of 200 meters; and, if the station is guilty of violating any of the conditions contained in any such special license, the secretary has full and complete power to meet the situation by revoking the license.

"Since over 95 per cent of the broadcasting stations in the United States are enjoying these special permits by special authority, if there is any general disregard of the regulations of the department of commerce, with resulting chaos, it will be due to the fact that the secretary of commerce has failed to enforce the regulations by exercising the power which he unquestionably has under the present law.

"Since the decision in the Zenith test case, our general counsel, who prepared and presented our case in federal court, has received numerous telegrams from both present and prospective broadcasters, asking his opinion whether or not it would be advisable for them to select a wave-length and time and begin broadcasting and hope to enjoy immunity.

"His advice in each case has been that no person may operate a broadcasting station in the United States without a license issued to him by the secretary of commerce, and that no person with a license may operate on a wave-length in excess of 200 meters without special authority from the secretary of commerce, unless such person is included in one of the two limited classes described in Section 15 of the present Radio law.

"It would be more to the public's interest if the attorneys for the department of commerce would so advise the public and congress, than to make the statements regarding the power of the secretary of commerce under the present law, which they have recently made through the press.

"The continued cry of chaos coming from the department of commerce is intended as a means of forcing congress to rush through ill-advised and inadequate legislation which will per-

'Air Piracy' Case Mean archy?

Secretary of Commerce Herbert Hoover Says YES

SECRETARY HOOVER'S attitude is seen in the following news dispatch, publication of which stirred Zenith officials to issue a fiery counter-statement flatly denying the allegations ascribed to Hoover:

WASHINGTON, April 6.—(AP)—Continued operation of the radio broadcasting machinery of the North American continent depends on the outcome of the suit to test the powers of the commerce department to regulate the industry, Secretary Hoover said today. If the suit filed by the Zenith Radio Corporation in Chicago is decided against the government, the secretary said, the voluntary plan governing assignments of wave-lengths for various stations would be killed and five or six hundred million dollars' worth of receiving sets would be useless to the thousands of families now enjoying this field of amusement.

Complete chaos also would result, he added, if the senate failed to pass the White and Dill radio bills, which would give the commerce department authority to govern the radio world.

Mr. Hoover declares the radio act of 1912 has been construed to give the department such authority and that if the courts ruled otherwise there would be a rush to favored wave-lengths and a consequent mix-up in the whole broadcasting field.

There are now more than 500 applications on file by stations who desire wave-lengths.

Broadcast Listeners' Ass'n Answers by Demanding Commission

HOW the Broadcast Listeners' Association of America, Inc., stands is plainly evident in the following talk made at several Chicago broadcasting stations by Frank H. McDonald (not related to the McDonald who is head of the Zenith corporation), president of the B. L. A. of A.:

"Since the decision of Judge James H. Wilkerson of the Federal district court, exonerating the Zenith Radio Corporation station, WJAZ, of any violation of law in the famous 'radio piracy' case, the B. L. A. of A. has been swamped with inquiries from members and other listeners asking what will now become of Radio.

"Almost every inquiry expressed the fear that many stations that were not satisfied with the wave-band which had been assigned to them by the department of commerce would now seize upon one more to their liking; and, by broadcasting on same, would bring about a complete demoralization of radio reception.

"The B. L. A. of A. wishes to advise all listeners that they do not believe there need be any fear on this score. The stations, in general, have always shown a fairly co-

operative spirit, and it is not now to be believed that they will take advantage of Judge Wilkerson's decision. It was a just decision and the only one that could be rendered, but, if any station should take advantage of the situation, it would be radio suicide on its part. Public opinion would be turned in every part of the country against such a station.

"Not only would the listeners protest, but every manufacturer of radio apparatus would oppose an offending station, for demoralization of radio reception would affect the manufacturers in a financial way.

"At the best, if any station should attempt to take some wave-band other than that which has been assigned it, it would only be a temporary shift, for when the proper legislation has been enacted it would find itself in a position where loss of its license would be almost certain.

(Continued on page 31)

petuate the secretary of commerce as the dictator of the air. There is no need for any emergency legislation, but we should enact in a proper and orderly manner adequate legislation which will provide for the creation of an independent radio commission, vested with full and complete power to regulate Radio in all its ramifications.

"The secretary of commerce when questioned as to whether or not he was in favor of a radio commission has said that he was in favor of a commission as provided in the White bill, which is now pending.

"The commission provided in the White bill, however, falls far short of being an independent commission. It is subject to the domination and control of the secretary of commerce, and is only called into session and action intermittently at no set time. Any such commission will be the mere mouthpiece of the secretary of commerce.

"There never has been, nor is there now, any question in the minds of thinking people as to whether or not federal control of Radio shall continue. It is merely a question of what department or commission of the government that control should be vested in.

"When asked recently whether or not he favored an independent commission, Mr. Hoover's solicitor-general, replied that the department did not favor such a commission. My question is why?"

(Continued on page 31)



"Beautiful but dumb" does not fit Irene Rich. She makes as good an announcer as the next one, and proves it frequently at KFWB, Hollywood, Cal., which station is operated by Warner Bros., Irene's employers in the film world.

Sneak Up on It!

How to Avoid Having Your Neighbors Curse You as a "Blooper"

WHERE is there a radio fan who is not bewailing the present chaotic condition of the atmosphere—who does not yearn for less interference to reception?

The blame is attached to almost everything within the scope of Radio, but comparatively few lay it to the chief cause, which is the "blooper."

As anyone familiar with Radio knows, the term "blooper" means either a receiver which radiates energy and interferes with the reception of nearby receivers, or the operator of a "blooping" receiver.

The most apt expression of how to keep one's own set from "blooping" came recently from a lady fan. She said that the best way to tune in a station is to "sneak up on it." By this, she meant that the dials should be manipulated slowly and but a notch or two at a time, and that the least possible amount of power should be used so that squeals and howls do not result.

"Blooping" not only spoils the reception of the "blooper's" neighbors, but spoils his own as well, for when a receiver is "blooping" it is not bringing in any signals.

Despite the foregoing facts and oft-repeated warnings against "blooping" and its disadvantages for all con-

cerned, thousands of fans continue to crowd on all power available and to spin their dials with reckless abandon.

There is no particular distinction in being a radio listener, despite its many joys and benefits; but there is a distinction to being an expert tuner, for proper tuning requires care and a certain degree of skill.

Faulty connections, bad tubes or sockets or run-down batteries are other causes of reception noises which are frequently blamed on broadcasting stations, leaks in nearby power lines, defective electric signs, etc., so it is advisable before complaining of outside interference to look one's own equipment over thoroughly and make certain it is in good condition and properly adjusted. If everything is in good shape and the noises are still noticeable, then outside complaints are in order.

To do away with outside interference now existent, it is necessary that listeners strive both individually and collectively for better reception. Each must watch himself and his own set, as well as his neighbor; for all collective action against "blooping" resolves back to the individual.

Everyone's motto in receiving-set operation should be the one offered by the lady fan mentioned—"Sneak Up On It!"

More Studio Gossip

(Continued from page 13)

Three Guesses

Is the hard-boiled pirate, "Cutlass," of the WBCN Pirate Ship a he or she pirate? Send in your guess.

Labor Federation Talks Radio

THE CHICAGO FEDERATION of Labor is contemplating construction or purchase of a radio station, according to information going the rounds of the Chicago broadcasting world. It is said that the site sought is the far end of the Municipal Pier, but it seems that the city council must first authorize use of the pier.

McPhail Now in Movieville

LINDSAY McPHAIL, FORMERLY musical director of WMBB, Trianon Ballroom, Chicago, is now leading a prominent dance orchestra in a big Los Angeles hotel. Lindsay's pretty young wife has broken into the movies and may one day be as well known as her genial song-writer husband, who, since his "San" swept the country, is in the front rank of the composers' army.

Hager with New Station

THE VOICE OF Clyde Hager, until a few months ago director and announcer of WMBB, Chicago, is now being heard nightly on the Pacific coast. Clyde is now announcer and director of KFQZ, the new Howard station in Los Angeles. Thus, the old team of Hager and McPhail, who ran WMBB for the better part of a year, are once more together.

George Is Back

SPEAKING OF LOS Angeles reminds us that the lad with the big pants—rollicking George Givot—is again "knocking 'em dead" in Chicago after returning from a

several months' stay on the coast, where he treated the customers in the same way he treats Chicagoans. George, according to unprejudiced reports, was the proverbial "knockout" during a month's engagement at the Metropolitan theater in Los Angeles, and soon after started another long run at an equally important house. All the time, he sang almost nightly from Los Angeles radio stations, so he was a busy boy. We didn't expect George back until he had done a few turns before the movie cameras.

"Los" Reclaims Isbell

CALIFORNIA HAS CLAIMED another of Chicago's ether celebrities. It might be better to say, in this case, "reclaimed," for Harold Isbell, the subject of this paragraph, has gone back whence he came. Formerly with KFI, Los Angeles, and more recently a KYW (Chicago) star, he has taken up duties in Los Angeles once more. Rockford, Ill., is his home, however.

Houdini Fools the "Mike"

LESSONS IN MAGIC were given on April 9 through WJJD, Mooseheart, Ill., by Harry Houdini, president of the Society of American Magicians.

It's a Good Phrase

WBBM, BY THE way, is attempting to copyright its routine announcement: "WBBM, the Stewart-Warner Air Theater, Chicago." If the speedometer people gain their object, we'll be in for announcements like this: "This is FOB, Detroit, Where Flivvers Flourish (copyrighted, 1926). Listen to the best—programs are not genuine FOB programs without this announcement."

Caldwell Returns to Chicago

WE TAKE PLEASURE in welcoming Nate Caldwell back to his old home, WBBM, Stewart-Warner, Chicago. Nate left WBBM a few months ago to become chief announcer of the new St. Louis station, KMOX, but apparently got homesick.

Snodgrass at WREO

ANOTHER MONARCH OF the ivories heard from—in fact, the "original" one this time. We refer to the famous Harry Snodgrass, who while a convict in Jefferson City, Mo., prison, earned a national reputation as "the best on the air" in his line. He, with Mitten, his manager during his recent extensive vaudeville tour, is now a part of the staff at WREO, Lansing, Mich., where Mitten is director and chief announcer.

Original Harmony Girls

EDITH CARPENTER
GRACE INGRAM

Premier Entertainers DeLuxe

Known from Coast to Coast
As Radio's Favorite Vocalists
Composers and Arrangers of the Most Popular
Song Hits

Costumes or Evening Dress
Theatrical Circuits, Lodges, Clubs, Banquets,
Private Entertainments

For particulars, terms, etc., address, care of
THE RADIO LISTENER
Manhattan Building Chicago, Illinois

TECHNICAL SERVICE Department

Con-
ducted
by
JEAN
DE VAUX

MY SET is often paralyzed by a buzzing sound that takes place at irregular periods, usually late at night. Is there any way this can be traced or remedied?—A. J. T., Chicago.

From your description, we assume your trouble was due to some neighbor operating a vibrating charger. This creates a buzzing interference and in some communities there are ordinances forbidding the use of a vibrating charger between six at night and three or four in the morning. Investigate in your immediate neighborhood and see if some neighbor is not using a vibrating charger.

Can you suggest some simple device that will shut off my radio in the event I fall asleep while it is operating?—R. O'TOOLE, Akron, O.

There are some automatic switches on the market, but they are made for higher power than is used in Radio. There are also clock attachments, but a simple, economical method is to use an ordinary ten-cent spring mouse-trap. Fasten the trap to a small knife-switch, set the trap with a string to the wire intended for the bait and fasten the string to the alarm-hammer of an alarm clock. You can set the clock for any hour you wish. When the alarm-hammer gives a click, it springs the trap and shuts off the radio. Some have placed the trap so that it strikes directly against the switch of the radio set, thus shutting it off.

Why is it I cannot tune out a station in my neighborhood?—X. Y. Z., Kansas City, Mo.

I would say that your trouble is entirely due to your aerial. Including the lead-in wires, you have almost 175 feet, which is entirely too much. For the kind of a set you have, your aerial should not be over 50 to 75 feet long to reach any station within 1,000 miles, and for all local stations you need only ten feet. Experiment with a very short aerial and you will find that you can tune out local stations and bring in many others. If this does not remedy your trouble, write us again and we will explain the counterphase, which usually solves problems of this kind.

What causes a flat, tin-panny sound in my loudspeaker?—CHESTER ANDERSON, Indianapolis.

There are many causes for this, the most common one being weak or run-down batteries. Another cause might

be a tube that is not functioning properly. Then, perhaps you have your loudspeaker hooked up wrong and the coil is becoming demagnetized. A fourth reason could be loose connections. Or perhaps the sounding board or horn of the loudspeaker is loose.

I rubbed vaseline all over the terminal binding-posts before I made my connections, to keep them from corroding. Did I do right or wrong?—ANDREW D., Cairo, Ill.

Your intentions were good but you slipped up. Vaseline should be rubbed over the terminals to prevent corrosion, only after the connections are made, and never before. Vaseline is a form of insulation and should not come between the terminal-point and the connecting wires. Only after good, clean joints have been made and securely fastened should vaseline be put over the terminals.

When should I add acid to my battery? — PUZZLED, Madison, Wis.

Acid should never be added to battery solution. Add distilled water only. Water evaporates and must be replaced. Acid does not evaporate and the only time acid should be added is when the battery's contents have been spilled. Then the battery should be taken to battery experts for the proper solution; otherwise, you are liable to destroy your plates.

Do you recommend the — hookup? If so, what parts would you use?—BLUE GRASSER, Louisville, Ky.

We do not recommend the hookup you refer to. It is one of the many freaks not in accordance with the correct principles of Radio. If you wish to build your own set, go to any reputable radio dealer and he will furnish you with the necessary drawings if you buy the parts from him. Radio is advancing so rapidly that parts which were supposed to be good a year ago are obsolete now, in many instances. It is better to buy good materials manufactured by concerns of reputable character than to try to save a few dollars by purchasing what are commonly known as "gyp" parts at "fly-by-night," cut-rate stores where there is no guarantee and where, the chances are, you will get unsatisfactory products. A few cents, or even a few dollars, more often means many times the additional expense in satisfaction, freedom from worry and trouble, and pleasure.

"Five Foot Two, Eyes of Blue" falls far short of describing Jim Tarver of Texas, who is 8 feet, 9 inches tall and weighs 450 pounds. He was snapped holding Tiny Earles, another Ringling Bros. circus performer in his ten-gallon hat at WMSG, New York.



Underwood & Underwood photo

The Way to Get Good Pro

B EING a radio fan has its advantages, but there also are responsibilities and duties. And not the least of these is the duty owed the broadcasting station and the radio artist in the way of applause and criticism.

What person would think of withholding applause when a stage presentation of some sort particularly pleases him? Yet there are probably millions of instances every day of radio listeners finding unusual enjoyment in some broadcast feature without taking the trouble afterward of commenting to the station or artist.

The radio public is constantly clamoring for better programs, but it makes least use of the best method of obtaining better programs—namely, criticisms by mail, telegraph or telephone.

Listeners' comments are the radio station's guide to what the radio public wants, so the more comments received the better is the station able to prepare satisfactory programs.

Some who are in a position to have a deep insight of the matter of listener-comment have estimated that for every comment received by a broadcasting station there are from one to two hundred listeners who do not comment.

Thus, if a station in a densely populated section receives in one evening five hundred "requests" and comments by telegraph and telephone, and the next day or two gets in the mail fifty letters and postcards mentioning the same program, it can figure its audience for that evening to have been approximately from 50,000 to 100,000. There at present is not—and may never be—a way of definitely checking up, but it is more than likely that these figures are about as close as any for the average 500 or 1,000-watt station.

Of course, when it is estimated that an average station in a thickly settled territory has an average audience of 50,000 to 100,000, it is meant that approximately that many persons listened to the program if those are included who heard only bits of it here and there.

Probably, the great majority of the typical station's audience each night listens to only a fraction of the available program, for the reason that they are ever in search of variety and are frequently twirling their dials to bring in other stations. Then, too, there are static, fading, bloopers and other reception troubles that cut in and either break up a particular station's program for certain listeners or so discourage them that they switch to other wave-lengths.

Nowhere is the truism that "you can't please everyone" more true than in Radio. Broadcasting directors will testify that the very feature or program which brings the vociferous plaudits of hundreds and even thousands of intelligent listeners will always produce at least a few unfavorable and sometimes even intensely antagonistic comments from apparently intelligent listeners.

Occasionally, the "pro" and "con" votes will nearly

balance, indicating that a broadcasting station to retain the good will of the major portion of its listeners and to please them consistently must present regularly a well-balanced, diversified program.

If size of audience is not an object, a station can afford to specialize, disregarding the preferences of the large classes which do not care for its specialty. Few stations, as yet, have advanced so far that they feel safe in specializing, but the trend seems to be toward specialization—in fact, the present situation calls for specialization.

With so many stations on the air and in some instances many stations in a limited area, it follows that there is a tremendous duplication of effort. Too many stations are trying to do the same thing for the same locality, with the result that quite a few phases of broadcasting are not being made the most of.

**Don't Blame Stations
—They Need Your C**



If you think the Charleston swept the country, you should talk to the lovers of the barn dance! They'll tell you that the Charleston is a back number, compared to dancing to music such as is turned out often at WLS, Chicago, by this trio. Radio has brought the barn dance back into its own and trios of this type once more dot the land.

Were each station in a community that is crowded with stations to subordinate all other classes of programs to one favorite type not emphasized by any other local broadcaster, most of the important divisions of broadcasting would be cared for in a far better way than they are now, and each listener could have the best to be had in his favorite line by tuning in the station specializing in that. Thus, one station might specialize in dance-orchestra music, another in educational material, a third in classical music and a fourth in special features such as athletic events, banquets, etc.

The chief factor in the working out of all this is and will continue to be the individual comments of the listener, who actually holds in his writing fingers the power to decide the kind of broadcast offerings that will be on the menu in the future. Changes in tastes, as noted in these listener comments, will result in changed programs, so it behooves the listener to lose no opportunity to register his opinion on what is offered him today and what should be broadcast tomorrow.

To make it more simple and convenient for listeners to make known their preferences and to register their applause, The RADIO LISTENER prints on the inside back

grams Is to Ask for Them

ou Don't Write Them nts for Their Guidance

ing your filled-out blank to The RADIO LISTENER is that, if you feel any backwardness about expressing yourself freely in a communication sent directly to a broadcasting station, you need not feel thus in writing to this publication. State your opinions frankly and do not hesitate to criticize where, in your opinion, criticism is called for.

Then, too, should you wish to comment on the programs of several stations, you can do so with one communication by addressing it to The RADIO LISTENER, whereas, if you comment in the old way on more than one station's offerings, more than one letter has to be written. There is no limit to how many stations you can comment on in one communication to this publica-

cover a blank which may be filled out and mailed to either this publication or to any radio station.

declares his success in this respect is due to a system of his own, the result of keen observation and untiring industry.

Every one acquainted with the rudiments of Radio is aware that certain sounds do not carry well over the air—the soprano voice, for example; also, that certain words are frequently mistaken for others, with embarrassing results.

Carefully taking these facts into consideration, Wellman determined to experiment; and, at length, success rewarded his efforts.

Like the answer to a conundrum, it is very easy when you're told it, and his system is so simple that it is strange it has never been thought of before.

In speaking before the microphone he uses only three tones in his voice and these have been selected after long and continual practice as being particularly attuned to the Radio.

He is also very careful not to employ words that grate on the air, and this has been the most arduous part of his undertaking.

Called upon as he frequently is for impromptu remarks, it seemed almost an impossible achievement at a second's notice to arrange his vocabulary to suit the requirements of Radio.

When on the verge of despair at his failure in this respect, an idea occurred to him which, when put into practice for some time, enabled him to surmount the difficulty.

He determined in his daily conversation to use only words that would be suitable to the Radio. If anyone asked him a question, he would pause, deliberate and not answer till he had framed in his mind a sentence that was "air-proof."

After many months of arduous practice, Charlie has realized his ambition, and, no matter how suddenly or unexpectedly called upon for a speech, by sheer force of habit appropriate words flow from his tongue.

Olga Cook, for months captured audiences viewing "The Student Prince" in Chicago. Then she sang for radio fans from KYW, and she discovered that she hadn't known before what popularity was.



tion. And each station commented upon will be forwarded a digest of all listener criticisms received.

Do your duty, fans! Tell 'em what you want and you'll get it.

How Charlie Wellman Developed a Radio Voice

Students of public speaking or elocution would do well to study Charlie Wellman, manager and chief announcer of KFWB, Hollywood, Cal., which is owned by Warner Bros., the movie magnates.

Charlie, as you may not know, is a former KYW (Chicago) artist and one of the real pioneers of Radio. Today he ranks as one of the country's leading and most popular radio personalities. His voice is exceptionally well adapted to Radio, being clear, clean-cut and pleasant.

Wellman easily gets rid of a hundred and fifty words a minute, while many others in his line of endeavor struggle along with about a third of that number.

Charlie, an enthusiastic and untiring radio student, does not make any claim to extraordinary culture, but

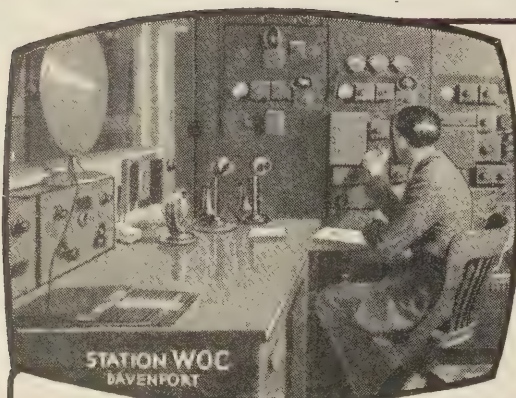
Chicago Radio Commission First of Its Kind

The first of its kind in the United States—such is the Chicago Radio Commission, a body of representative men appointed by the mayor, William E. Dever.

The commission has a balanced membership of nine members, of which four are aldermen, the balance representing five different branches of Radio.

The personnel is as follows: Alderman Jacob M. Arvey, chairman; Alderman Dorsey Crowe, Alderman Charles S. Eaton, Herbert H. Frost, Frank Goodnow, Frank H. McDonald, Alderman William D. Meyering, Frank Reichmann and Wilson J. Wetherbee. The secretary is Charles H. Porter.

The commission has functioned from the beginning in a co-operative manner, never having been compelled to bring pressure to bear in solving any of the radio problems in which it has figured.



**HERE'S WORK THAT IS
ALMOST ROMANCE!**

Now Owns a Radio Store

"The Radio business is rushing just now. Building many Super Heterodynes, also doing installation and repairing. To your course I owe all my success in the Radio profession." A. J. Ommott, Bowman, N. Dak.

Controls First Car by Radio

"I operate the portable broadcasting station in rear car, driving front car by Radio control. Will operate this car from New York to Frisco—13 months trip. Then we take the car around the world—a three years' tour. I owe it all to you." Leo Paul, New York City.



You Can Do What These Men Did!

I Will Train You at Home to Fill a Big Pay Radio Job

Get into the great new Big-pay Industry—Radio. If you're earning a penny less than \$50 a week, clip coupon now. Send for AMAZING FREE BOOK, "Rich Rewards in Radio." Why go along at \$25 or \$35 or \$45 a week, when you could earn \$50 to \$250 in the same six days, as a Radio Expert? Hundreds of N. R. I. trained men are doing it—why can't you? I'll train you just as I trained them—just as I trained the men whose letters you see on this page. I'll teach you quickly at home in your spare time to be a Radio Expert, and draw down big money for the easiest and most fascinating work in the world.

\$50 to \$250 a Week as a RADIO EXPERT

It's the trained man, the Radio Expert, who gets the big jobs of this profession—paying \$75, \$100, \$200 a week and up. Free book gives all the facts. Every day N.R.I. trained men are taking good places in the Radio field—men like you—men like those whose stories I show you here. You can prepare just as they did by new practical methods, learn right at home in your spare time. Lack of experience no drawback—common schooling all you need. Our tested clear methods make it easy for you. We guarantee to train you successfully. Big Free Book contains all the proof.

Clip Coupon Now for FREE BOOK

Most amazing book on Radio ever written—full of facts and pictures—tells all about the great Radio field, how we prepare you and help you start. You can do what others have done—GET THIS BOOK. Send coupon today—no obligation.

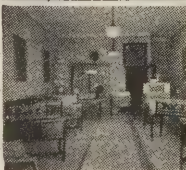
J. E. Smith, Pres.
NATIONAL RADIO INSTITUTE
Dept. FM4
Washington, D. C.

**RADIO
NEEDS
TRAINED
MEN!**

Originators of Radio Home-Study Training

Kimball With WMAQ Chicago

"Accepted a position with the Chicago Daily News Station WMAQ. My income practically doubled, thanks to your fine course. I handle all consultation also do operating." Keith Kimball, Station WMAQ, Chicago, Ill.



Promoted to Big Job

"Just been made Sales Manager of this Radio firm—received a very good increase in pay. Up to present have been getting salary which in 3 months enabled me to purchase a new car." R. Jones Bay City Mich.

These Instruments Given FREE of Extra Cost

All instruments shown here and others sent to all my students free of extra cost under short time special offer. Clip coupon now—find out all about this big unequalled offer while you still have time to take advantage of it. This training is intensely practical—these instruments help you do the practical work.

My Radio Training is the "Famous Course That Pays for Itself"

Make more money quick when you take up this practical course.

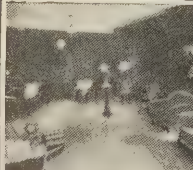
I show you how to increase your earnings almost from the start of your course through practical pointers I give you.

Howard B. Luce of Friedens, Pa., made \$320 in 7 weeks during his spare time. D. H. Suit of Newport, Ark., writes "While taking the course I earned in spare time work approximately \$900." Earl Wright of Omaha reports making \$400 in a short time while taking his course—working at Radio in his spare time only! Sylvester Senso, 207 Elm St., Kaukana, Wis., made \$500. These records not unusual—these men are a few of hundreds.

And when you graduate, my big Free Employment Department helps you get the job. You get just the same preparation and assistance toward success we gave C. C. Gielow, Chief Operator of the Great Lakes Radio Telegraph Co., E. W. Novy, Chief Operator of Station WRNY, Erie Chambers, Radio Engineer for Stewart-Warner, J. E. Fetzner, Chief Engineer of Station WEMC. The National Radio Institute, established 1914, today offers you the same opportunity these men had under a bond that guarantees you full satisfaction or money refunded. It's your big chance to get into the great Radio field—mail coupon TODAY for my big Free Book and proof!

\$70 in one Day for T. M. Wilcox

"I am in business for myself and recently made \$70 in one day. I was an electrician of rich experience and was occupying a splendid position as telephone superintendent when I enrolled with your course believing it would open up greater opportunities—have not been disappointed. Estimate that Radio will be worth tens of thousands of dollars to me in the next few years." T. M. Wilcox, Belle Island, Newfoundland.



Read the true stories printed in this border of men who got out of the rut



Chief Operator at Station WGR

"Am sending a photograph of station WGR where I am now Chief Operator. I am proud to say that your course is the reason for my success." Edward Stanko, Hotel Statler, Buffalo, N. Y.



Photo shows Graduate E. F. Spadoni in his own Radio store at Chicago, Ill. "Your course gets the credit," says Spadoni.

RICH REWARDS in RADIO

MAIL THIS NOW!

J. E. Smith, President
NATIONAL RADIO INSTITUTE
Dept. FM4 Washington, D. C.

Dear Mr. Smith: Without obligating me in anyway, send me your free book "Rich Rewards in Radio" and all information about your practical, home-study Radio course.

Name..... Age.....

Street Address.....

Town..... State.....

SEND THIS COUPON

MICROPHONE CELEBRITIES



Original Harmony Girls

THE "oldtimers" of Radio do not find it difficult to recall those "early days" when these girls, known from one coast to the other as the Original Harmony Girls, made their first appearances before the "mike." It was in the old Edison building studio of KYW, Chicago, and during the third broadcast of that pioneer station (in November, 1921) that the famous team made its ether debut. Peacefully reposing on the piano is Edith Carpenter, who originally hailed from Marietta, O.; while with her fingers on the keys is Grace Ingram, a Chicago-born girl and a sister of the equally famous Ingrams who formed such an important part of the Cambridge Sisters, another pioneer radio act.



George Dewey Hay

DOESN'T look like a "Solemn Old Judge," does he? Nevertheless, that's what folks call him. Yes, this is George Dewey Hay, the nationally famous announcer whose "WLS, Chi-caw-go-o-o!" was a welcome sound in millions of homes prior to his recent departure for WSM, Nashville, Tenn., where he is now director and announcer. Tune in his station some night and hear him toot his new "Old Hickory" steamboat whistle as he tells you what's going on in the studio. There's "personality plus" in every word "The Judge" utters into the microphone; hence, it's not strange that he should have attained the vogue that is his by popular acclaim. (There's more about George on other pages of this issue.)



Marion Talley

THIS is the 19-year-old Kansas City girl whose initial appearance in grand opera inspired 10,000 New Yorkers to riot outside the Metropolitan Opera House because they couldn't gain entrance to the already packed auditorium. She is the same young lady whose marvelous voice, coming through the ether two nights later from WJZ, New York City, and affiliated stations, thrilled an entire nation. Her radio debut was made on a Victor program.



Wendell Hall

YOU all know Wendell. He's the original wandering minstrel of Radio and as such has sung and played his way into the favor of millions of listeners, not only in America, but also in Europe. Despite his spats and cane, he's a very democratic sort, and as likable personally as over the air. If you want to get all the "inside dope" about him, see the opposite page.

\$100,000 Contract Rewards "Radio Troubador"

Wendell Hall Signs with Phonograph Company to
Make Records of His Popular Radio Ditties

WENDELL HALL, noted song composer, whose name has been linked with Radio for the last five years, has scored the greatest "hit" of his meteoric career. The "Red-Headed Music Maker," as he is familiarly known to radio fans all over the world, has signed what is reputed to be a \$100,000 contract with the Brunswick-Balke-Collender Company to make records exclusively for them.

Papers were signed recently in New York which make the international radio favorite one of the highest salaried artists of syncopation and jazz fame. Mr. Hall will record his latest compositions for Brunswick and also will sing many other popular song hits, the contract reveals. He is to make sixteen recordings a year.

It is safe to say that millions of persons have heard and are hearing Mr. Hall over the ether waves, enjoying his vocal renditions and ukulele numbers in silent commendation.

Just before Mr. and Mrs. Hall sailed for London last August, the Brunswick company opened negotiations with the radio star, but terms were not agreed upon until late November, when Hall was in the midst of a series of important broadcasting engagements in Paris. He hurriedly boarded the first liner for America, canceling countless appearance dates at other European stations.

Mr. Hall is not new in the recording game, having made over twenty records for the Victor Talking Machine Company during the last two years, most of them being of songs of his own composition. One recording of his composition, "It Ain't Gonna Rain No Mo'," enjoyed probably the greatest sale of any popular vocal record ever released. His record of one of his ballad compositions—"Land of My Sunset Dreams"—was another outstanding seller. Altogether more than 1,000,000 of his records have been sold in three years.

Close to 100,000 miles, four times around the world, have been traveled by Hall in his radio jaunts through the United States, Canada, Cuba, Hawaii, and Europe. His wife, the former Marion Martin, "The Little Girl in Chicago," who was the inspiration for most of his heart-throb songs and radio performances, accompanied him on the larger part of his extensive journeys since their sensational wedding before the microphone of WEA, New York City. Through a chain hookup with WJAR, Providence; WCAP, Washington; and WGN, Chicago, millions of people were able to hear the ceremony. Thus, Mr. and Mrs. Hall are justified in claiming the largest wedding in history—anyway, there were more "guests."

While in Europe, the "Red-Headed Music Maker" broadcast in London over the 21-station hookup of the British Broadcasting Co., which linked Ireland, Scotland, England and Wales. This is believed to be the largest hookup ever attempted in radio history.

So great is the volume of fan mail received by Hall, that four girls, working under the direct active super-

vision of Mrs. Hall, are kept busy handling it. During the first three months of this year, 7,000 letters arrived, bringing the grand total for the five years of Wendell's radio career to a point well above 100,000, an average of over 20,000 a year. Many have been the occasions when Mrs. Hall has worked until the early hours of the morning caring for her husband's correspondence.

Every communication that comes in is answered—in most cases with a letter especially dictated by Mrs. Hall, and containing direct references to the contents of the fan's letter so that he will know the reply is not a stereotyped form. This personal touch has done much to build up the tremendous good will boasted by Hall and to stimulate sale of his songs in both sheet-music and record form.

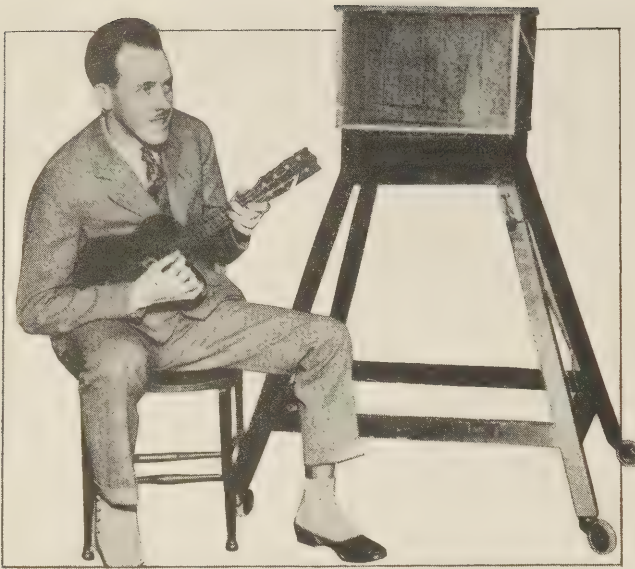
The "pulling power" the "Red-Headed Music Maker" has is to be seen in the fact that one week's appearances at WOC, Davenport, reaped a harvest of more than 5,000 letters, and 3,000 persons wrote to him, care of KFAB, Lincoln, Neb., as a result of one night's broadcasting at that station last January.

WHEN Wendell broadcast his new song hit, "Lulu Lou," the first time—it was at WJZ, New York—five hundred letters came in, praising the number and asking where it could be bought. So, he had little trouble getting a leading publisher to take it over at a fat royalty for himself.

The songs written by Hall, who composes both words and music (unlike most writers), number around 60, among which are some distinct hits, particularly "It Ain't Gonna Rain No Mo'." This selection is still selling rapidly and threatens to cross the million line any time. The fact is, most of his compositions continue to sell well, probably because they are not overdone on the Radio, Wendell being the only one "plugging" them.

His leading "hits" are, besides "It Ain't Gonna Rain No Mo'": "Under the Mellow Moon," "We're Gonna Have Weather (Whether or Not)," "It Looks Like Rain," "Land of My Sunset Dreams," "Lilac, Don't Lie Like That," "Lonely Lane," "Red Hot Blues," "Red-Headed Music Maker," "Comfortin' Gal," "Whistlin' the Blues Away," "Blue Island Blues," "Pickaninny Lullaby," "Old Plantation Melody," "31st Street Blues," "Swanee River Dreams," "Struttin' Hound," "Pretty Pettin' Man" and "My Carolina Rose."

From the list, it can be seen that the larger share of his writings have a southern tinge to them. This is in keeping with his distinctive aptitude for singing with the accent of the south, acquired when he was a resident of Florida and nearby states, where he made a special study of southern folk songs and negro spirituals. Many of these he converted into modern jazz-syncopation. The atmosphere of Hall's songs can best be described as being a combination of "gentleman from the south" and "up-and-at-'em college boy" style.



No, that isn't a fly-trap Wendell is singing to. It's merely a British microphone. The picture was taken in London while Hall was touring Europe last year and teaching foreign radio fans what American ether programs are like. Needless to say, he was a tremendous "hit."

Contrary to the prevailing fashion, Wendell, having achieved success in Radio, has not taken to the stage. Not that he hasn't had offers; scores of them come his way regularly from "big time" sources. It's simply that, having been a vaudeville star in the days prior to Radio, he knows what a grind stage work is, and consequently wishes to avoid it as long as he can continue in other ways to cause the shekels to roll in with their present speed. A thousand dollars or more a week is his any time he cares to do a turn regularly before the footlights, but he is content to go along broadcasting nightly and appearing in person occasionally at a special event, such as a radio show or convention. For single appearances, he draws down several hundred dollars and expenses.

Although he does not demand compensation for singing and playing at radio stations, due to the advertising his appearances on the air net his records and songs, some stations desiring him for special occasions have voluntarily made him large cash offers. Examples are WSAI, Cincinnati, and WJR, Detroit, each of which has featured him for one week on a salary basis.

Following his English debut, newspapers in London and throughout the British Isles and Australia commented on his performance favorably and stated that "English radio artists might well study his style and take lessons from him." A "perfect radio personality" is the way they characterized him. All this praise added much to the demand, already quite heavy, for records and prints of his songs. Although England prefers ballads, it took to "It Ain't Gonna Rain No Mo'" with a vim, and the number became widely popular.

With his affairs constantly growing in scope, Hall has found it advisable to form a business organization. This concern handles all his fan mail, his publicity and much of his song-publishing.

Chicago is again Wendell's headquarters. His business offices have been there for a considerable period, but until recently he lived in New York because that city is the home of the phonograph companies' recording studios. "I suppose I am to blame for the shift," confessed Mrs. Hall, when interviewed in the absence of

Europe Learned a Lot About American Radio Artists When Wendell Hall Visited England

her husband. "You see I didn't like New York and longed for my Chicago."

The little village of St. George, Kan., was the birthplace of Hall on August 23, 1896, making him just under 30. His first professional work came in 1914 in Chicago, where he became a church soloist and sang with quartets, male choruses and mixed choirs. Later, he took up the clarinet, saxophone and trombone, playing in orchestras and bands. Vaudeville claimed him next and he toured from coast to coast and in Canada, doing a "single" as "The Singing Xylophonist." After three years of this, he devoted his energies to appearing as a featured instrumental soloist with many of the country's leading dance orchestras, including Isham Jones' famous band, and making a number of records with these organizations. Now and then, he offered feature solos in popular symphony concerts in Chicago. Then came the World War and Wendell went to France to blow an army bugle for his buddies in the A. E. F.

It was on his return to the U. S. A., that he began composing songs, so that he was prepared with excellent material when Radio donned long pants in 1920.

KYW, Chicago's first station, was the one to bring him out and he was a nightly performer there for a year, after which he made the first radio tour ever staged, visiting 70 American stations.

Almost any night now, if one fishes around in the ether patiently, he has an excellent chance to bring in the soft rhythmical thumping of an ukulele and the careless southern drawl of Wendell Woods Hall, seated in some far-off studio, for it's a rare evening that does not find this pioneer of Radio "just fiddlin' aroun' an' tryin' hard to please."



Romantic but true. Wendell Hall giving prosaic husbands a lesson in how to keep a wife happy. If you haven't a ukulele, use the piano; but, anyway, sing and play—that's the secret! Mr. and Mrs. Hall, newlyweds when this scene was photoed, are shown on a ship leaving for Europe.

Radio Commission Needed, Says B. L. A.

(Continued from page 19)

"The B. L. A. of America believes that this piracy case and Judge Wilkerson's decision were the best things that could have happened to Radio, and that WJAZ, instead of being censured for what it did, should be given credit. It has opened the eyes of the public and the powers that be, that legislation must be immediately enacted for the proper regulation of Radio.

"Several bills have been presented at Washington and others are being framed, covering the situation. While the intention of all these bills is good, the B. L. A. of A. does not think any of them is exactly what is necessary. No haphazard or make-shift bills should be considered. Temporary relief is not what is wanted or needed, but rather something that will endure. The public and the powers at Washington now understand what is needed and the necessity for immediate action.

"The B. L. A. of America does not believe that the regulation of Radio should be invested in any existing department of the government, but that, instead, a national radio commission should be created, composed of at least five men who are not connected with politics in any way, are not directly interested financially in the radio industry, and have no axes of any kind to grind. The members of this commission should be men who are familiar with the situation from personal experience, and who will have the improve-

ment and proper administration of Radio as their only interest. Men of this caliber could and would handle the matter in a manner entirely satisfactory to all, rendering just decisions in all controversies and bringing about the best solution of any broadcasting problems that might arise.

"In the selection of the men for the commission, very careful consideration should be given. No partiality should be shown, but instead each member

THE statement that the decision in the so-called air piracy case will create chaos is incorrect and ridiculous.

"Regulation of Radio by one individual is not only undesirable but un-American in principle.

"The quicker congress enacts legislation providing for a separate and distinct commission for the regulation of Radio, the better it will be for the industry and the millions of radio listeners.

"The creation of an independent commission would be received with joy by the public and the radio industry. I cannot understand Mr. Hoover's objection to this."

FRED A. BRITTEN,
Congressman from Illinois.

should be chosen for his knowledge of the situation and his ability and willingness to serve. He should also have the confidence of the listening public as well as the broadcasters.

"Three of the commission members should be selected from a list of names submitted by the representative listener organizations of the country. All should be chosen in such manner that every

(Continued on page 52)

WJAZ Head Denies "Air Piracy" Danger

(Continued from page 19)

Incidentally, Hoover was charged by McDonald, in a statement issued prior to announcement of Judge Wilkerson's decision, of attempting, as a representative of the executive department of the government, to influence public opinion in a federal court case; namely, the government's suit against the Zenith corporation. The grave danger of such a precedent was emphasized.

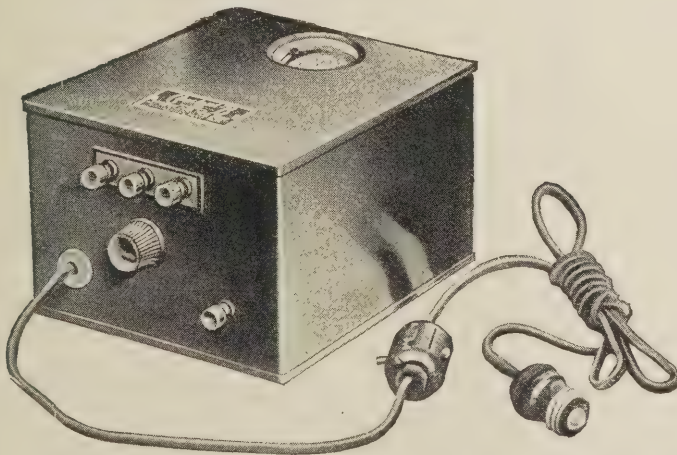
"The secretary of commerce had his opportunity to present the facts and argue this case before Judge Wilkerson when the case was on trial," declared McDonald, "and I believe that this attempt to re-try the case in the newspapers before the decision is rendered is eminently unfair to the public."

The only question involved in the court fight, it was asserted, was whether or not the secretary of commerce has the right to assign arbitrarily wavelengths and hours of operation to stations included in one of the classes exempted in Regulation No. 15 of the Radio Communication Laws, which follows:

"No private or commercial station not engaged in the transaction of bona fide commercial business by radio communication or in experimentation in connection with the development and manufacture of radio apparatus for commercial purposes shall use a transmitting wave length exceeding two hundred meters, or a transformer input exceeding one kilowatt, except by special authority of the Secretary of Commerce contained in the license of the station."

(Continued on page 52)

Constant-B
TRADE MARK
ALL-AMERICAN
PERMANENT PLATE-POWER



With this new "B" Power supply your "B" voltage is kept up to standard by using A. C. lighting current.....Price, \$45.00

Filtrola
TRADE MARK
ALL-AMERICAN
STATION ELIMINATOR



This eliminator will cut out signals from most powerful stations. It is especially effective for eliminating nearby stations. By turning dials of Filtrola an interfering station is cut out and kept out, allowing operator to tune in wave-lengths very close to undesirable station. It is easily attached with two short wires.
Price\$15.00

ALL-AMERICAN RADIO CORPORATION

4201 BELMONT AVENUE

CHICAGO, U. S. A.



ASK ME!

This department is conducted to answer questions of readers regarding broadcasting stations, their staff personnel and unattached artists, radio history and other non-technical subjects. If an answer is of sufficient general interest, it will be published in an early issue; otherwise, it will be mailed, providing a stamped, self-addressed envelope has been supplied. Address queries to **THE ANSWER MAN**, The RADIO LISTENER, 431 S. Dearborn St., Chicago, Ill.

To Bad, Isn't It?

Is Jack Nelson, announcer and director of WJJD, Mooseheart, Ill., married?—**ALICE P.**, Danville, Ill.

Yes, Alice, he is married and has been for a few years.

He's in the Furniture City

What has become of Maurie Wetzel, who used to be a featured piano soloist at KYW, Chicago?—**EDDIE CULLEN**, Elkhart, Ind.

Maurie is now on the staff of WEBK, Grand Rapids, Mich.

Crosley Speaking

What was the first remote-control super-power broadcast station?—**C. C. BANCROFT**, Toledo, O.

WLW, Cincinnati, O., was the first, "Banny boy."

Sh-h-hh-h-hh!

How old is Dave Edelson, director and chief announcer of WSBC, World Battery Co., Chicago?—**GERTIE**, Chicago.

He says he feels like sweet sixteen, but cross-examination failed to get him to admit anything more definite. Now that you know all about it, don't tell anybody, will ya?

The Height of Civic Patriotism

Are there any municipally-owned and operated broadcast stations in the United States?—**A. FELMAN**, Detroit, Mich.

Yes, several. WNYC, New York City, is an example.

You Guessed It!

Is the Leo Fitzpatrick announcing for WCX, Detroit, the same one who was at the Kansas City Star station a year or two ago?—**VIVIAN STONER**, Wichita, Kan.

The very same one, and known as "The Merry Old Chief" while presiding over the famous "Nighthawks" at WDAF. But, my dear, he is not now at WCX—you mean WJR, Detroit. Thazalrite, we'll forgive ya!

Fore!

How many broadcasting stations does the Westinghouse company operate and what are they?—**C. R. DRENK**, Miami, Fla.

Exactly four—KDKA, Pittsburgh; KYW, Chicago; KFKX, Hastings, Neb.; WBZ, Springfield, Mass. It also has a code station at Cleveland.

Big News About Little

What happened to the famous vocal harmony team of Little & Small? I haven't heard 'em for a long time.—**MARK WEINBERG**, Chicago, Ill.

It was dissolved about a year ago in the east, when Jack Little chose to remain there for the time being and Paul Small returned to Chicago to "go it alone." The last we heard of Small he was said to be singing in the principal motion picture houses of St. Louis, his home town. Little is still flitting hither and yon, boosting his many songs by broadcasting from the principal stations.

He Works for Doc Palmer

Who is announcer for WOC, Davenport, Ia.?—**MRS J. MONSCHIEN**, Elkhorn, Wis.

His name is Peter MacArthur and he's a mighty nice chap.

Try Counting Sheep

Please send me a list of a few stations which broadcast into the "wee, small hours" of the morning.—**DOLORES**, Pasadena, Cal.

Why, Dolores, do you let him stay that late? Well, anyway, here's your info: WBBM, Chicago (226), Nutty Club Sunday nights until they run out of nuts; WBCN, Chicago (266), Pirate Ship, Tuesday nights until the pirates drop from exhaustion; WAHG, Richmond Hill, N. Y. (315) Saturday nights until 2 a. m.; WIBO, Chicago, nearly every night from midnight until 2 a. m.; and a number of others, mostly in Chicago and New York.

Lately I have been hearing a beautiful soprano voice from WIBO, Chicago—particularly on Sundays. Can you tell me her name from this meager description?—**LOGAN DRAKE**, Minneapolis.

We might not be thinking of the one you mean, but the description certainly fits Margaret Cade, who has been singing at WIBO on Sundays.

Who is the girl announcer at WCLS, Joliet, Ill.?—**FRANK TRECKELO**, Goshen, Ind.

You are referring to Miss Mary Williams, who first broke into Radio as a blues singer in Chicago.

What are the real names of the men who play the parts of "Sam 'n Henry" over WGN?—**MRS. ERMA BLACKBURN**, Davenport, Ia.

We have been requested not to divulge their identity, but hope to be able to give you some information about these two popular "gen'men" in an early issue.

Inequality of Power Is Blamed for Poor Reception

(Continued from page 10)

years or more will testify that reception was much better before the super-power stations went on the air and that considerably greater distance could be secured.

An illustration of the shift in opinion as to the value of high power is seen in the fact that some stations which tried super-power have gone back to lower wattage and report better results.

If high power is essential to securing distance, why is it that such 500-watt stations as WSMB, New Orleans; WDAF, Kansas City, and KFWB, Hollywood, Cal., reach such a great number of listeners? These stations, and others in the same class, regularly achieve great distance and do not seem to suffer by comparison with higher-wattage stations like KDKA, Pittsburgh; WCCO, Minneapolis-St. Paul; WJZ, New York City; WLW, Cincinnati, and WOC, Davenport.

In the case of WSMB, its record is more interesting when it is considered that the station operates regularly in heat equal to or more extreme than the summer heat more northerly stations complain of during June, July and August.

If Dr. Pratt's theories are as sound as they appear to be, they should be made the subject of a national test under government supervision, in which all stations would use a standard amount of power for a period of at least several days.

If there are any weaknesses in his reasoning, Dr. Pratt wants to know of them, and he welcomes constructive criticism. The RADIO LISTENER will co-operate in presenting opinions and suggestions of any who care to submit same, providing, of course, these opinions are fundamentally sound.

Whether you agree or disagree with Dr. Pratt, write The RADIO LISTENER or the Broadcast Listeners' Association of America, Inc., 431 S. Dearborn St., Chicago, so that you will be on record in case the issue comes to a head and action is taken to determine the true value of the Pratt idea.

"Roxy"

(Continued from page 12)

pression, he went back to his own city, Minneapolis, the city where in earlier life he never held a job more than a month, and there, and Milwaukee as well, he inaugurated the distinctive style of presentation, atmospheric prologue, synchronized music and courtesy to the theater patron, long before New York in the management of its picture houses gave any heed to them.

From this time on "Roxy's" rise was like a romance. He came to New York unheralded and unsung, and at the Regent theater on uptown Broadway, amazed the motion-picture public with his originality, artistry and keen perception of what the public wanted, and how they wanted it in matters of motion-picture diversion and entertainment.

When the Strand, at that time the country's greatest movie house, was thrown open to the public on Broadway, in 1914, "Roxy" was selected as managing director. The big moment for which he had worked and about which he dreamed for years had come.

Successively he threw the magic of his personality and originality into the Rialto, Rivoli and Capitol.

Now at the age of 42 he is to have his own theater, to be called the "Roxy." This will be the world's largest house, located at one of the choicest spots in New York City—a house in appointment, size, luxury far beyond the wildest of his dreams, when years ago, he experimented in his little store show in Forest City, with an audience of hard-boiled miners, saloon devotees and rustics.

In the "Roxy," aside from giving free rein to his genius in motion picture presentation, he will give wide scope to the plans he has developed for the enlargement of radio broadcasting, which has made his name a byword in millions of homes. His familiar "Hello, everybody!" which, coming from WEAf regularly, has come to be looked for from coast to coast, will be the signal over the air marking efforts in this direction greater than attempted in radio transmission heretofore.

Heat to Be Sent by Radio Waves, Says Expert

At first, broadcasting of heat waves sounds like a fantastic dream, but that is what is predicted for the comparatively near future by Professor S. E. Dibble of Carnegie Institute of Technology, who is studying the problem.

Experimentation with transmission of heat by waves is now being carried on by many research men in various laboratories, according to Professor Dibble, who is president of the American Society of Heating and Ventilating Engineers. The chief difficulty is to design instruments which will detect, amplify and control heat waves, a problem which is a great deal like radio problems.

CARTER "IMP" Rheostat



Full Size

All
Resistances
3 to 50 Ohms

\$1.00

Complete
with knob

Latest construction. All metal frame—smooth operation—sturdy and compact—one-hole mounting. Can be used in all circuits.



MADE IN U.S.A.

At your
dealer

A Wise Crack That Proved a Bad Break

Announcers Must Choose Their Words Carefully,
as Philip Friedlander Learned in This Case



PHILIP FRIEDLANDER, who had to pay a dollar a word for one of his announcements via WBBM. He was fined \$25 for telling his listeners that State's Attorney Crowe was visiting a certain cabaret.

PHILIP FRIEDLANDER, until recently an announcer for WBBM, Chicago, and now with WLTS, Chicago, probably has come to the conclusion that the old saying that words are cheap is not so reliable as most people think.

What brought him to this realization was a little quip he slipped in between numbers of a recent evening program, in which he casually mentioned that State's Attorney Robert E. Crowe and Charles V. Barrett, another well known Chicago political figure, were enjoying a taste of the Windy City's night life from a "ringside table" at the Moulin Rouge Cafe, one of Chicago's liveliest spots and then a part of the WBBM broadcasting hookup.

The only thing wrong about this, according to Mr. Crowe, was that, at the time the announcement was made, he was home by the fireside with his family. He further indicated it was his belief that the announcement had been made with a purpose—a purpose calculated not at all to reflect credit upon him.

With election close at hand, such an angle naturally meant quite a bit to the state's attorney and he proceeded without warning to raid the Moulin Rouge on the same evening. He didn't find Announcer Friedlander there, but the latter was soon rounded up and spent a night in jail, being charged with disorderly conduct, on which charge he was later fined \$25.

During the hearing, admission was made by one of the engineering staff of WBBM, called as a witness, that it was an easy matter to secure personal mention over the air, a disclosure which seemed to occasion astonishment to court attaches, press representatives and others, but which was no news to anyone in the broadcasting profession.

"Gyp" Tube Evil Being Combated by B. L. A. of A.

The day of the "gyp" radio tube will pass very shortly if the Broadcast Listeners' Association of America's campaign for the protection of listeners from this evil is successful.

By "gyp" tubes is meant those that are sold by certain dealers as a guaranteed, first-class and perfect product and are offered at a price so low that it is very attractive to the buyer. The "gyp" tubes referred to are those known as rejuvenated tubes.

Certain dealers' methods are to make a large window display of this class of tube with signs reading, "while they last," "closing out sale" or some other such attractive phrase, and offering them at a very low price of, say, 49 cents or 60 cents.

The listener, after having purchased these tubes and placed them in his set, finds that he has been "gypped" again.

One of the first steps taken in this matter is filing of complaints with the Federal Trade Commission, with suggestions for the formation of plans and regulations insuring that the buying public will no longer be deceived by unscrupulous dealers.

Why Shiver in Summer?

(Continued from page 11)

of interest and activity on the part of the fan, the dealer expected to sell little and sold less, with the result that the manufacturer had small demand for his output and practically marked time until the fall season arrived. Everybody expected and took for granted this situation, and, despite the obvious harm wrought, went along complacently until business picked up of itself.

Now, however, the radio trade is awaking to the realization that business can be made responsive to special sales efforts, just as it can in the winter, although admittedly in less measure. To get summer business, the dealer and the manufacturer must go after it—fight for it! It is a case of educating the public away from the summer fallacy of poor reception and instilling instead the conviction that—for short distances at night, at least—very good reception may be had during the hot months.

One way to bury the idea that the family can forget Radio in the summer is to build up the attractions of Radio for the vaca-

tionist. Point out the joys of having a receiver with one while sojourning "at the lake" or "in the woods." The phonograph people worked up the vacation angle to a very profitable item in their business; why can't the radio industry do the same? It should be even easier in the case of Radio, for the fact that Radio has a wider variety to offer the listener than the phonograph holds good in the summer vacation camp as well as by the winter fireside.

And if you stay home of a summer night, is it not just as enjoyable to sit on the porch and hear sweet music wafted in from the distance as it was to listen to the same kind of music last winter while toasting one's shins by the fire? Music's charms are not changed or modified by the seasons or the weather—and very seldom by environment; so why shouldn't we operate and enjoy our receiving sets in July and August just as much as in December and January?

B.L.A. ACTIVITIES

Bits of News Concerning the Broadcast
Listeners' Association of America, Inc.

R. M. A. Radio Manufacturers' Ass'n

What the Radio Manufacturers Are Doing for the Betterment of Radio

Greatest Radio Assembly Held at Atlantic City

CHICAGO, ILL.—The greatest gathering of radio interests in the history of the industry took place at the Ambassador hotel, Atlantic City, N. J., during the week of May 10, under the auspices of the Radio Manufacturers' Association and associated radio trades organizations.

Among the organizations represented at the conferences extending over the week were: Radio Manufacturers' Association, National Radio Trade Association, Radio Writers' Association, National Association of Broadcasters, National Farm Radio Council, BROADCAST LISTENERS' ASSOCIATION OF AMERICA, Radio Magazine Publishers' Association, International Radio Week Committee.

Joint sessions of all of the organizations took place daily, with noted speakers delivering addresses on subjects vital to the radio industry and to radio listeners.

Among the speakers were: Maj. Herbert H. Frost, president of the Radio Manufacturers' Association; Maj. Gen. C. McK. Saltzman, chief signal officer of the United States Army; Powell Crosley, Jr., chairman of the International Radio Week Committee; Dr. E. W. White, member of the National Committee on the Relations of Electricity to Agriculture, speaking on the "Magnitude of the Radio Farm Market and How to Reach It"; Henry W. Shaw, president of the National Radio Trade Association; L. H. D. Weld, research director for Swift & Co., on "Problems and Methods of Distribution"; Paul Klugh, executive chairman of the National Association of Broadcasters; H. H. DeMott, president of the Radio Magazine Publishers' Association; G. L. Noble, National Farm Radio Council; Harry LaMertha, president of the Radio Writers' Association; Jacob

M. Avery, chairman of the Chicago Radio Commission, on "The Municipality in Radio"; W. H. Lynas, member of the Grand Council of Radio Manufacturers and Merchandisers of Great Britain, on "Radio Conditions in Foreign Fields."

The program was the most elaborate the radio interests have ever attempted.

These meetings of the manufacturers' association are expected to have a tremendous effect in further stabilizing the industry.

"Radio has made as much progress in its five years of growth as the automotive industry made in twenty years," says Major Frost, president of the manufacturers.

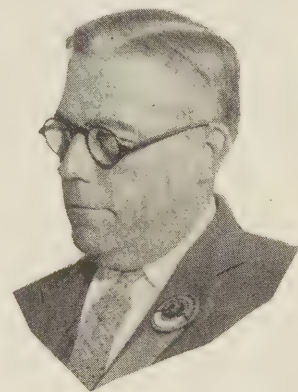
"The greatest handicap we now have to combat is the idea, even among the members of our trade, that Radio is a seasonable business. The most interesting and the best broadcasting yet attempted is scheduled to take place in the next three or four months. The stations are now using high power and are so thickly sprinkled across the country that reception will be just about as good, or even better, this summer than it was last winter."

B. L. A. Supported by Dealers' Body

With delegations from 13 state and other territorial radio trade associations present, the Federated Radio Trade Association held a convention at Chicago, April 15-17, which had an important bearing on the activities of the Broadcast Listeners' Association of America, Inc., support for some of the principal movements of the B. L. A. being exhibited in vigorous fashion.

Messages from Secretary of Commerce Hoover and the Chicago Association of Commerce were read, and President Harold J. Wrape again explained, as he did at the initial meeting of the new association at Minneapolis, Feb. 15, that the organization is de-

(Continued on page 47)



"HAPPY JACK" Redell, "The Go-Getter," whose energetic labors did so much to put over the convention Apr. 15-17 of the Federated Radio Trade Assn. Jack (officially "John M.") is assistant manager of the Chicago branch of the KURZ-KASCH Company.

A CURRENT PHOTO of a FEW LIVE WIRES—snapped at the meeting of the Federated Radio Trade Association in Chicago, April 15-17. Left to right: George H. Riebeth, Minneapolis, third vice-president; Robert W. Bennett, St. Louis, fourth vice-president; J. O. Maland, Minneapolis, director and chairman of resolutions committee; H. H. Cory, Minneapolis, secretary-treasurer; A. M. Edwards, Detroit, first vice-president and chairman of educational committee; Harold J. Wrape, St. Louis, president.



"The Solemn Old Judge"

GEORGE DEWEY HAY, known to the radio fans of the country as "The Solemn Old Judge," now director of radio station WSM, Nashville, Tenn., won his way to fame and popularity not only through his original ideas of broadcasting and novel stunts, but because of strict adherence to his radio slogan, "Never Fail to Broadcast a Smile."

Hay is now living up to his reputation at WSM, where he is guiding genius of the station, as well as chief announcer, for "The Solemn Old Judge" still keeps in touch with his large radio following over the microphone, in addition to directing the activities of WSM.

"It isn't so much what the announcer says into the 'mike,'" declares Mr. Hay, "as what he doesn't say, that counts toward popularity." And a host of radio fans put their seal of approval on this philosophy when they chose him from a representative field as the most popular radio announcer in the world for the year 1924.

"The Solemn Old Judge" is a newspaperman, who recognizes the importance of the Radio as a news medium; a humorist who appreciates a joke when it is on himself as well as when it is on the other fellow; and who understands without being cynical that people and their doings are always amusing; a psychologist who knows the importance of putting himself in a position of middleman between the artist and the listener.

Mr. Hay, like so many other radio men, was born in Indiana, in the little village of Attica, and spent ten years of his life there. Before his debut as a radio announcer, he was a newspaper reporter and feature-writer on the *Memphis Commercial Appeal*. He brought every bit of this experience to his radio work and regards Radio as practically a new kind of newspaper, with a circulation running into the millions. "The announcer must have a nose for news," he says. "Radio is the world's newspaper and the announcers are its reporters."

"The Solemn Old Judge" took his first radio steps as chief announcer for WMC, the *Commercial Appeal* station, at Memphis, Tenn. Everybody in the southland listened in on George Hay when he started down the Mississippi River from WMC with his "Hushpuckiny," a river-boat whistle. Within a year both the announcer and the Memphis station were known wherever people talked, or listened "via Radio." The "Hushpuckiny" was Hay's original idea and it floated over the southland like an invisible boat steaming down the inland streams.

When Hay deserted the south for Chicago about two years ago to become chief announcer for WLS there, he left the "Hushpuckiny" in Memphis and started across

Being the Tale of a Cheery Voice Which Won a National Popularity Contest.

By GEORGE A. KING

country with the locomotive as his radio vehicle. Radio listeners soon learned that when they tuned in on the long, hoarse whistle of the locomotive, they would hear the familiar cheery voice of "The Solemn Old Judge" in another second: "WLS-She-cah-go-o-o! The WLS Unlimited is off on its daily transcontinental trip over the trackless paths of the air."

While in Chicago, Hay was the chief cog in a human appeal sent out over Radio, following a tornado which cut a swath of death and destruction in Missouri, Illinois, Indiana, Kentucky and Tennessee. "The Solemn Old Judge," with the quick judgment and action acquired through his newspaper training, immediately started to broadcast appeals for financial aid for the victims over WLS. A relief fund was started, and night and day "The Solemn Old Judge" was at the microphone with little sleep and drinking black coffee to keep awake. His voice rang with pathos as he told of the afflictions the tornado had wrought in the homes of hundreds of families, and, at the close of the radio relief drive, WLS had raised more than a quarter of a million dollars.

But a few months ago, Hay's longing for the southland caused him to return to Tennessee and he accepted the position of director and chief announcer of WSM. Although Hay is known everywhere as "The Solemn Old Judge," because of the quaint dialect stories he wrote for the *Commercial Appeal* under that name, he is really a most personable young man, with clear-cut features and eyes that show he is thinking about people, as well as Radio, and that he never fails to find a lot

"SUPER-POWER"

Is it desirable or not? Has it been a benefit to the listener—or is it a detriment? These are questions The RADIO LISTENER wishes its readers would answer. What has been your experience? Tell us about it in a letter.

of fun in everything that anyone else does.

Hay's popularity is not due alone to his originality and human appeal. His favorite slogan, "Broadcast personality plus a smile, if you would win your way into the hearts of a radio audience," tells the rest of the story. It helped him win the first annual radio cup award as the most popular announcer in 1924, presented to him at the first Radio World's Fair in Madison Square Garden, New York City, and it is what makes him popular with the radio fans now who listen in on WSM.

George has his third whistle now, and as in the first instance—back at Memphis in "the early days"—it is a steamboat whistle. He calls this latest "atmosphere-producer" "Old Hickory," in honor of Andrew Jackson and Nashville.

That southern listeners are happy over the return to them of their ether idol is daily evidenced by a heavy influx of mail containing the most complimentary references to "The Judge" and his distinctive style of announcing.

NEWS VIEWS OF RADIO



The WORLD'S LARGEST DOUGHNUT is shown here, encircling pretty Marie Roberts. Both were centers of attraction at a recent radio show in Chicago.

MOVIE STARS ENJOY RADIO, just like we ordinary mortals. Jack Holt must have just tuned in that snappy Owl orchestra down at WSMB, New Orleans, judging by his smile.



"DOUG AND MARY" before the "mike" at WBOQ, Richmond Hills, L. I. "America's Sweetheart" is shown rehearsing for a talk she gave at Madison Square Garden on why she is a professional woman. "Doug" also said a few words into the microphone, as did Anne Morgan, noted philanthropist, seen on the right.

(Three largest photos by Underwood & Underwood)

PROMINENT RADIO MEN assembled in Washington as witnesses or spectators at congressional hearings on the Dill-Vestal radio copyright bill. From left to right they are: Front row—Major N. Levinson, San Francisco; W. H. Heinz, Des Moines; John Shepard, Boston; Paul B. Klugh, executive chairman National Association of Broadcasters. Back row—S. F. Baldwin, WTAM, Cleveland; W. E. Harkness, vice-president of American Telephone & Telegraph Co.; J. E. Robertson, New York; William S. Hedges, radio editor of Chicago Daily News.

'THOUGH CONFINED TO BED by grippe, Jesse Jay, announcer of WIOD, Miami Beach, Fla., conducted programs during his three-day illness. A microphone was connected up beside his bed, and a loudspeaker kept him posted on the studio activity so that he knew when to make announcements.





WM. H. McDONNELL

A Crystal Set That Grew into a Broadcasting Station

The Speed with Which Radio Has Developed Is Demonstrated in This Story of a Listener Who Became a Broadcaster



JOHN RALPH FOSTER

HOW a "man-sized" broadcasting station can grow from an ordinary crystal set is demonstrated by a Chicago station—WBCN, which is owned and operated by Foster & McDonnell in connection with their community newspaper, the Southtown Economist.

Three years ago—in the early days of Radio—William H. McDonnell was spending much of his spare time listening to one of those "prehistoric" receivers that could be held in the palm of the hand. Little did he think at that time that one day not far off he would share in the ownership and be directing one of Chicago's best known broadcasting stations. But it came to pass, as the movie title-writers would say.

It has taken nearly a year and a half of careful planning and hard work to bring WBCN to its present position among the Chicago area's 26 stations. There were many rough spots in the road, but all were surmounted and the Economist station is now broadcasting daily on a scale that is a constant source of pleasure to its large army of regular listeners.

Having achieved the ambition that was inspired by

that crystal set to which he harked so enthusiastically three years ago, McDonnell has retired from active management of his firm's station, leaving the reins in the capable hands of John R. Foster, chief engineer, who is now chief announcer as well as director and chief engineer.

Merle "Big Boy" Yagle, pianist and pianologist, who has been on the staff since the station opened on December 6, 1924, continues as musical director, and assists Foster in the arrangement of programs.

ONE of the WBCN attractions which is greatly appreciated is the "Pirate Ship" program, put on the air at midnight every Tuesday and continuing until 2:30 or 3 a. m., Wednesday. A cast of "bloodthirsty, blood-curdling buccaneers" sail the ether waves during this period, with resultant thrills and laughs to the many followers of the feature.

FROM crystal set to broadcasting station is a big jump, but William H. McDonnell accomplished it—and accomplished it in the short space of three years!

Musicians in Three Cities Broadcast Simultaneously Via WCCO

Proving that simultaneous broadcasting from two or more points through one transmitter is entirely practical and opens up a new field to radio stations, WCCO, the Washburn-Crosby station at Minneapolis-St. Paul, recently put on the air the blended playing of E. J. Dunstedter, theater organist; Lionel Bilton, cellist; and Oscar Baum, violinist, each of whom was in a different city miles away from the others.

By means of headphones, each of the three musicians was able to keep informed of the tempo and technique of his colleagues and to adjust his own playing accordingly, the result being that the instrumentation, although blended mechanically, came through to the listener at his receiving set as though the trio were assembled in the same studio.

The device used to accomplish blending of the incoming tones was what is known as a "fader panel." The operator sitting before this panel, using his own judgment, regulated the volume and modulation of the three kinds of sound in such manner that it became beautiful harmony.

Although experiments along this line have been made successfully before, they were on a much less extensive scale and the results not so pleasing.

Even Charleston Not Too Intricate to Be Taught by Radio

About everything is being taught by radio these days, but it remained for WMBB, WBCN and KYW, Chicago, to come forth with Charleston lessons for their listeners.

While WMBB is said to have been the first to put on the air instructions on how to dance the Charleston, WBCN probably has been the most successful with the idea, if number of responses and duration of course are considered as a criterion.

Jimmy Hilton, well known Chicago dancing master, has been giving Charleston talks at WBCN every Saturday afternoon for months and several thousand diagrams and supplementary instructions in type have been distributed to listeners who wrote him for more information on the steps he told about through the microphone.

It might at first thought seem impossible to learn dance steps by Radio, but many fans report having "picked up" the Charleston through these broadcast lessons.

Grace Wilson Back at WLS

Grace Wilson, widely known radio contralto, has completed a vaudeville tour and is being heard from WLS, Chicago, every Friday evening at 8:15 o'clock. WLS was her "home" station prior to her stage engagement.

NEW Loud Speaker

No extra batteries needed.
Nothing to wear out
or get out of order.

This Speaker
is made of Thorite in
one piece without seam or
joint, no clang! Weight, 15
lbs. height, 23 in., graceful
shape; beautiful black,
genuine Florduline
finish.

A Five Minute Test

will prove all we
say: plug this loud
speaker into your
radio and you'll
know! Read the
coupon — a trial
without risking
one cent! Come on
— find out all about
it in a five min-
ute test!



What
sense in
using ear
phones when
there is such a loud
speaker as this?
All the family can
sit around and
listen.

HEAR this loud speaker — get
the *wonderful* results on your
radio; its *wonderful* results;
and you'll be amazed! yes, *amazed!*
— we offer you now *THE* loud
speaker that gives—

1. **Clearness**
2. **Volume**
3. **Distance** (by bringing in the distant
stations with volume and clearness.)

It's wonderful — how this speaker
does bring out the distant stations.
It *IS* positively in every way *THE*
best loud speaker on the market;
and we'll *prove* that statement by
sending the speaker to you on

Free Trial

Yes, this is *THE* loud speaker—a speaker that will *double* or *treble* the
value of your radio; it will sharpen the sound, get it clearer, get
volume—get *clearly* stations at a *great* distance. You never heard
anything like it before! We'll *prove* all that on our *free trial* offer and
you do not risk even one cent to find out. Would it not be foolish for
us to make all these claims and then offer the speaker on free trial
if we did not *know* that this speaker will *positively* make good?

Extra Special: If you are satisfied after free trial you pay only
the rock-bottom price. Take your choice of paying cash or

\$3 a Month!
10 cents a day!

No discount for cash; we already have made the
rock-bottom price direct on easy payments.

Don't be misled by our low price. It's a rock-bottom,
special price offer. No matter what high price you pay for
some other speaker, we *guarantee* (and competitors in
private talk admit) that this speaker is the *PEER* of all for
volume and real service—in every way the peer.

Just a Few Letters from Users—

More Than Pleased

"This is the first time I have ever used the credit
extended by a catalog house and I assure you
I have been more than pleased. The Loud
Speaker has proven entirely satisfactory."
Geo. R. Jacob, Milford, Iowa

More Volume—Better Tone

"The Loud Speaker which I purchased from
you has more volume and better tone than
many more expensive loud speakers."
T. Harold Cook, Athens, Penna.

None Better

"I want to give you some commendation as
to the Loud Speaker you sold me. I am well
pleased with it and wish to say that none of
the others have anything on it."
J. H. Leigh, Philadelphia, Penna.

Far Better Than Others

"I am very well pleased with the Loud Speaker.
It is far better than any other in our town."
Wm. A. McCullough, Oakland, Ill.

Comes Up to Our Claims

"I am well pleased with the Loud Speaker,
and it is in every way the same as claimed to
be in tone and looks."
Halsey A. O'Leary, Marlboro, Mass.

Recommends It

"I am so well pleased with your Loud Speaker
and will recommend it to everyone."
Frederick Munjean, Providence, R. I.

Very Satisfactory

"The Loud Speaker I received from you is
very satisfactory."
John Bainbridge, Old Forge, Penna.

"A Wonder"—says User

"The Loud Speaker is a wonder. I never
heard anything like it. I put it to a little test
a few nights ago and it was heard clear and
loud nearly one-half mile from my place
through an open window."
Burton W. Cooswell, Brockton, Mass.

We have hundreds and hundreds of more
letters like this. We print just a few.
Don't you want to be one of the people
who can get these distant stations and
who can enjoy a radio SO MUCH MORE.
Read our special offer in the coupon.

Rock Bottom— price direct on this special offer

Because we are allowed to sell direct by
mail to you on easy payments for *introduc-
tory* purposes, at a rock bottom price, the
widely-known manufacturer has asked us
not to print the name of this wonderful product
at our direct price right in the advertisement.

Wait until you get the speaker on free trial! It
sells regularly through retail dealers at \$25.00 for
spot cash; worth to you at least \$35.00. We are
offering it for \$19.95 on easy payments: — \$1.00
down and \$3.00 a month and it costs you that
only if you are fully *satisfied* after free trial; you
to judge. But you must **ACT Quick**. See coupon.

Free Trial Coupon!

Mail at once while this special
offer lasts. And remember,
you don't risk one cent.

Straus & Schram, Dept. A-607-R

Chicago, Ill.

Enclosed find \$1, good faith deposit. Ship special advertised Loud Speaker. I am to have 10 days
free trial to test under different weather conditions. If I keep it, I will pay you \$3.00 monthly,
total price, complete with cord and plug, \$19.95. The Speaker is to become my property as soon as
you receive the final payment. If not satisfied, I am to return it within 10 days and you agree to
refund my dollar deposit at once and any express charges I paid. You guarantee that I do
not risk one cent. (Order sent subject to your acceptance.)

Loud Speaker No. Y8728A, \$25.00—Cut to \$19.95

My Name.....
(Head of the family must sign this order. If you are not of age, have your parent or guardian order for you.)

My Street Address.....
R. F. D. or Box No.....

My Post Office..... My State.....

My Shipping Point..... I have lived in this Town..... years

And before that I lived in..... Town..... State..... for..... years

Occupation is..... Age..... Married..... or Single.....
Give names of merchants who know you personally

Name..... Town..... State.....

Name..... Town..... State.....

If you have ever bought goods on credit by mail, tell us from whom. If there is any-
thing else you wish to tell us about yourself, write on a piece of paper and enclose it
with this coupon. But the coupon alone, fully filled out will do
That's all we want to know and we're ready to ship the goods at once. No formalities.
No C.O.D. We trust rich and poor alike when they merely show us that they are honest.

Straus & Schram, established for two generations, doing a business of
many millions in Chicago for many, many years, stand back of this
loud speaker with their absolute, positive, unqualified guarantee. Read
the offer in the coupon.

Straus & Schram
Dept A-607-R Chicago, Ill.

WHAT A SMALL TOWN STATION CAN DO

KFNF, Shenandoah, Ia. (a town of 5,000), received 225,989 telegrams February 22-23, this year, in response to its anniversary program, which ran continuously for thirty-four hours, three minutes, establishing what is believed to be a new record for both listener response and length of continuous operation.

The program was as complete and varied as any ever offered, even by larger stations in large cities, and included a fiddlers' contest in which 125 men, all over 50 years of age, took part; an accordion contest with 43 entrants; a vocal quartet contest embracing 14 groups of singers; a harmonica contest with a field of 35; concerts by brass bands, orchestras, miscellaneous instrumental and vocal groups and numerous soloists of varied kinds.

The nearest approach to the telegram total reached by KFNF, as far as is known, is the record hung up last year by a Chicago station, which is understood to have received 48,000 "wires" in response to a single program. In this case, as with KFNF, prizes were offered.

To illustrate further the hold a small town station can gain, twice the population of the town—10,000 persons—visited KFNF on the two days of the anniversary jubilee.

KFNF will try the "marathon" idea again on July 5, when a 24-hour Independence Day celebration will be broadcast from the local fair grounds. As with the anniversary program, the whole town will "pitch in" to put the affair over with the proverbial bang.

Farmer Best Radio Fan

City Folks May Dispute This, but They Couldn't Change the Opinion of
WLS and KFNF Officials

BROADCASTING especially for the farmer has proven such a success that the Sears-Roebuck Agricultural Foundation, which owns and operates the great super-power station, WLS, Chicago, is branching out into other territory to establish a chain of radio stations.

WFAA, Dallas, was the first station to follow WLS into the Sears-Roebuck fold, and now Edgar Bill, director of WLS, is completing arrangements for the establishment of a third station at Atlanta, Ga.

WFAA is emulating its mother station, WLS, in specializing in programs for the rural population, and the new Atlanta station will do likewise.

The farmer comes closer to making his radio set pay for itself than does anyone else, contend officials of both WLS and KFNF, Shenandoah, Ia. The latter also is an agricultural station, being owned by the Henry Field Seed Co.

Market reports sent forth at frequent and regular intervals every day except Sundays and holidays are the greatest factor in making the farmer's receiving set a profitable adjunct of his home, and have done much to stabilize the markets. By these reports, the rural listener learns where and when the highest prices are being paid for the kind of products he has to sell and where and when the market is flooded or short. This knowledge enables him to avoid losses that might be incurred through sending his products to market when an oversupply has caused prices to drop.

Both WLS and KFNF furnish a comprehensive market news service, as both cater chiefly to the rural population, for the reason that the concern back of each station has the farmer as its principal customer.

Not alone in regard to market reports do these stations make special efforts to please the farmer and his family. Thousands of farm women are wearing clothes suggested by the fashion hints coming directly from style headquarters via WLS. Balanced menus sufficient for hungry farmers suggested by WLS home economics experts are being prepared everywhere within the range of the "voice of the farm."

Under the guidance of Edgar L. Bill, director, WLS follows a constructive agricultural policy, covering the entire farm scheme. This policy has been formed by the farm listeners themselves by means of scores of letters received by WLS daily. It was this expressed demand that made the WLS programs exactly what they are today. The farm public gets what it wants.

In his problem of obtaining the highest prices for his products, the farmer not only receives hourly radio reports on prices and volume at the central markets, which are received by direct wire at the WLS studio in the Hotel Sherman, Chicago, but, in addition, Fred L. Petty, WLS marketing expert, conducts a daily school on the subject, giving timely advice on how and when to buy and sell.

Lectures by leading agricultural experts of the country feature the WLS "Dinner Bell" and "Supper Bell"

Farmer's Receiving Set Serves More Practical Purposes Than Receiver of City Fan

programs. In addition, a radio farm school under E. B. Heaton, practical farmer and farm adviser of the Sears-Roebuck Agricultural Foundation, is "on the air" every night between 6 and 7 o'clock.

College professors and practical farm leaders of wide experience prepare daily lessons for the WLS radio farm school, which follows three lines: Practical farming, practical marketing, rural life.

The special problem of the farm wife comes in for its share of attention. Home economics on the farm is vastly more difficult and more serious than in the "efficiency apartment" of the city. It is with these limitations in mind that all the suggested scientific menus, recipes and household art talks are broadcast by Mrs. Ellen Rose Dickey, food expert in charge of the women's division of the Sears-Roebuck Agricultural Foundation. Mrs. Dickey's Home Question Box receives scores of interesting problems every day which are just the type that only a farm wife must solve.

In addition to the departmental features of the regular WLS program, special news events of importance to the farming public are "covered." Such events as the American Royal Livestock Show of Kansas City, the International Livestock Show at Chicago, special conferences of farm bureau chiefs and the National Dairy Show, are placed on the air via direct wire to the station for the benefit of folks who "couldn't get away."

Probably the most notable achievement of WLS in this respect was the broadcasting of the speech of President Coolidge before the American Farm Bureau Federation last December.

Inasmuch as the aim of WLS is to render a constructive, instructive service to the farmer, it would miss its purpose if entertainment were omitted, entertainment hungry as is the farm family. The Radio has brought music and laughter to the long winter nights of the farm, so a definite part of the WLS program has been, since the beginning, devoted to music and good fun.

WLS is a Sabbath-observing station, one of the few such in the country. It is on the air Sundays only for an organ recital of religious and classical music, serving as a prelude for the evening non-sectarian vesper services of the "Little Brown Church in the Vale."

Due largely, probably, to the fact that WLS and KFNF are almost alone in catering especially to the farmer, these stations' pulling power is considerably above the average, as was plainly demonstrated by KFNF when it received 225,989 telegrams in response to its record-breaking 34-hour anniversary jubilee program last February. This pulling power also was to be seen when WLS was able to collect almost a quarter of a million dollars for the relief fund initiated for the victims of the Illinois-Indiana tornado of last year.

KFNF makes a specialty of old-time music and gospel songs, talks on agricultural subjects, and home service



AS FOLKS IN SHENANDOAH, IOWA, see KFNF. The home of Henry Field, owner and director of the station, is at the right.

features. Matters of vital interest to the gardener, especially the subject of flowers, are discussed frequently by experts in nursery lines.

A half-hour of worship, starting at 7 a. m., opens every day's activities at the Shenandoah studio. This is followed by a half hour of talks on things of particular interest to boys and girls and on health phases.

Because the farmer eats his dinner at noon, KFNF puts its daily dinner concert on the air between 12:15 and 1:35 p. m., instead of the usual time of most stations, 6 to 7 p. m. Music and farm talks make up this noonday program.

An extensive array of church services are offered on Sunday morning, afternoon and evening.

Millions of words have been written about the benefits of Radio, the boon it has been to shut-ins, the deaf and the blind, how it has brightened the lives of the old and instructed the young. Probably for no group has it filled a greater want than the American farmer.

Comparatively isolated during the long winterbound nights, the farm homestead has been the scene of deadly, monotonous routine in too many instances. The Radio has brought the "bright lights" to the farm house, the music and the joy of life, without the penalties of city living.

Moreover, Radio has opened up a new means of mass education, which, applied to the farmer, has meant and continues to mean millions of dollars in bigger and better crops and in scientific marketing.

Now—Radio Phonograph Records

Supposing you could bring in Europe and could prove it afterwards by an inexpensive mechanically-made record. Wouldn't you be "tickled pink," as Wendell Hall, Sen Kaney and some of our other broadcasting satellites so glibly remark from time to time? Of course, you would.

Therefore, you can't blame Francis R. Hoyt of Shippan Point, Conn., for feeling elated over his feat of making phonograph records of programs broadcast during the last international radio tests by stations in Spain, and South America.

A five-tube receiver which is low-priced and very common was used by Hoyt, who has patented the device with which the feat was performed.

WHAT The FANS ARE SAYING

Feel free to express your opinions, likes and dislikes in this department. All communications must be signed; but if requested, your name will not be printed

Lauds Belle Forbes Cutter

WHY GO TO the opera when you can hear Belle Forbes Cutter over KYW? I've heard a good many of those nationally renowned artists from New York and other stations, but in my opinion none of them excels Mme. Cutter.

—W. F. L., Chicago.

Listen to This, Lee

LEE SIMS IS a wonderful pianist—one of the very best on the air—but won't somebody please tell him how to use the soft pedal while accompanying a singer? He can't expect to be a soloist all the time. The same applies to some other pianists.

—Grace J., Peoria, Ill.

Oscar Heather Boosted

WHEN OSCAR HEATHER of WHT wants to sing, he certainly can sing. Here's hoping he wants to sing oftener! I particularly liked his rendition of "Always" when I heard him the other night.

—J. Schram, Detroit.

Chicago Gets a Slap

I'VE HEARD SO much talk about the superiority of Chicago programs over the rest of the country that I wish to rise in defense of such stations as WDAF, Kansas City; WSMB, New Orleans; WCCO, Minneapolis-St. Paul; WLW, Cincinnati; WJZ, New York; WGY, Schenectady; KOA, Denver; KMOX, St. Louis; WBAL, Baltimore; WEA, New York; WRC, Washington; WCX and WJR, Detroit, and WBAP, Ft. Worth. These stations, I think, are every bit as good as most Chicago stations and in many cases better. I only wish there were more than one silent night a week in the Chicago district so I could "fish" for distance all I want to.

—"Chicagoan," Chicago.

Beware, Bloopers!

THE "BLOOPER" NUISANCE has become so bad that it seems to me the authorities should do something about it. Why can't the city or state government take a census of radio sets and inspect them to see that they are not of the blooming type? If they are, the officials should have power to compel alterations that will cause the offending sets to cease re-radiating. If this ever comes to pass, I'll be ready to lead the inspectors to about a dozen of my neighbors' homes where blooming apparently is the chief indoor sport.—Auntie Blooper, Milwaukee.

Likes Popular Music

WOK HAS THE right

idea in specializing in dance music. If more stations gave us such entertainment more often, and less of the high-brow stuff, they'd come a lot closer to satisfying me and a good many others I know. Not that I don't appreciate the so-called better music, because I do; but too much is too much. Of course, you can have too much jazz, too; but I believe the average person can stand a good deal more jazz than they can heavy, somber programs. If one listens to classic music for an hour or two, he becomes cloaked in gloom; whereas, an hour or two of popular music, despite its alleged lack of educational value, uplifts the spirits and makes one feel like life is worth living. After all, the Radio, like the theater, has for its chief purpose the entertaining and cheering up of the multitudes, which is where popular music fits in.

—G. Y., Ft. Wayne, Ind.

Praise for Ruth Cross

GIVE US MORE artists like Ruth Webster Cross, the Chicago dramatic reader, whom I have heard from WBCN. I am a teacher of voice culture, so feel that I know a good reader when I hear one, and I will back Miss Cross against the world. Her "Over the Hill to the Poor-House" is a classic, the like of which I have not heard on Radio. She deserves to be heard more often.

—Mrs. J. M. M.

Meaning Whom?

THE ANGELS DELIVER us from the "smart alec" announcer! I don't mention any names, but there are a few still on the air who deserve anything short of lynching.

I'm thankful, though, that one of the worst offenders along this line is now silent and probably will be for good. You can do your own guessing, but he was with a Chicago station.

It isn't what an announcer says; it's the way he says it. The tone and quality of voice have more to do with giving a program atmosphere than a lot of silly words.

Hurray for Pat Barnes of WHT and George Allen of WOK!—Jerry Caraher, Duquenne, Ia.

"Best on the Air"

THE BEST STATION on the air, if you ask me, is WGN, the Chicago Tribune station. No other station has as balanced and all-around interesting programs—there's always something good in one line or another and everything is done with a dignity and finesse that bespeaks careful, skilled preparation. "Sam 'n Henry," "A Celebrity a Day," "Oldtime Favorites," Uncle Walt, the symphony and dance orchestras, Quin Ryan, the sports events—all make a perfect ensemble.—Marie Bernardovna, Evanston, Ill.

NOW AND IN THE FUTURE, ALL
RADIO APPARATUS MUST BE
SOLD. IN THE PAST, IT WAS
BOUGHT.

"He who whispers down a well
About the goods he has to sell
Will never make the mighty dollars
Like he who climbs a tree and
'hollers.'"

—"The RADIO LISTENER" IS A
TALL AND STURDY TREE AND A
GREAT PLACE FROM WHICH TO
'HOLLER.'

How Radio Has Affected Music Publishers

*Some say effect is harmful—
others think it good*

THE radio listener who has had to hark to "Always" or "What Can I say, Dear, After I Say I'm Sorry?" being sung or played fifteen or twenty times in one evening, fully appreciates that Radio is having a tremendous effect on what is so frequently termed the "music business." Whether this effect is for better or for worse is a matter of opinion on which authorities differ considerably.

Whatever the general trend, it is safe to say that far more thousands of people are today giving ear to music than ever was the case before the advent of broadcasting. It may be true that some of these thousands do so because they have no choice, other than shutting off their receiving sets, but on the other hand there are the many thousands who never before had the opportunity to listen to real music with more than occasional frequency and are making the most of their new-found joy.

Naturally, the music publishers themselves are the ones who have the best and most detailed knowledge of Radio's effect on music. This effect is to be noted in their sales totals, as well as in the shifting of tastes of their customers.

According to William McKinley, head of the McKinley Music Co., one of Chicago's sheet-music publishing houses, broadcasting has greatly hastened the "turnover" of music, but at the same time has lessened the individual sale of "hits" in large measure. A popular song which became a "hit" in the days before Radio sometimes sold as high as several million copies, but in these days of frequent repetition of "hits" on the air even the biggest "hit" is lucky to exceed a sale of one million copies. Very few have reached anywhere near this total in the last few years.

The average life of a song "hit" nowadays is said by those best informed to be about six months, whereas prior to Radio it was closer to a year. Many songs which win a fair degree of popularity do not last even six months, once Radio has taken hold of them.

While some publishers of popular music admit that their volume of business has fallen off to a large extent, even as much as fifty per cent, since broadcasting became common, there is another angle to the subject which is favorable. Retailers of sheet music are now better able to foresee demand, through keeping in tab with the popularity of the various selections on radio programs, and do not have to rely almost entirely upon their own judgment or the publisher's as to what the public will want to buy in the weeks ahead.

"Radio fans do not buy music," asserts Will Rossiter, veteran Chicago publisher, who is one of the best known in the business. "If they like a number they keep requesting it till they've written down the words and

learned the tune by ear. We've found from experience that even when radio fans write and tell you they want some certain song they will not buy it. It's a case of the more one gets for nothing, the more he wants."

In the opinion of Mr. Rossiter, a certain amount of singing and playing of popular songs on the Radio is beneficial to song publishers. The "big and successful publishers," to quote Mr. Rossiter, "are not doing much broadcasting, as they still find 'big time' vaudeville acts, orchestras, motion-picture theater singers and organists, the latter with their illustrated solos, are the best mediums for 'boosting' songs."

Asked bluntly whether he thought broadcasting, as a whole, is having a good or a bad effect on music publishing, Rossiter replied that the answer was both yes and no, because "I know of songs made by Radio alone and some killed by Radio."

Mr. Rossiter, who is a member of the Society of Authors, Composers and Publishers, thinks all stations run for direct or indirect profit should willingly pay the tax demanded by the society for use of its members' copyrighted compositions. This is, of course, a general attitude of publishers.

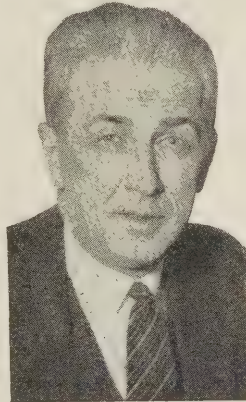
Peculiarly, while Radio, judging by the consensus of opinion, is hurting the sale of popular music, it is aiding the sale of semi-classical, classical and other forms of standard music. This is explained by Mr. Rossiter and Mr. McKinley as being due to two conditions: 1. Standard selections are not broadcast so frequently. 2. When they are broadcast, they are offered by better artists and in a better way.

Another way in which Radio affects music-publishers has to do with phonograph records. When a song "hit" bursts forth under the careful nursing of a publisher, one of the first steps to be taken in making the most profit out of it possible is to arrange with the phonograph companies for its reproduction on records. If the selection is worn out by too much broadcasting, fewer records are sold, cutting down the royalties going to the publisher.

Considering the question from the song-writer's standpoint, there are two radically different views—one held by the established composer and another held by the writer just breaking into the game.

The former, having written and disposed of a number of "hits," is fairly certain of turning out a marketable song in a majority of attempts and has no need for a medium such as Radio for building up a reputation. If Radio kills his "hits" before their time, through too much broadcasting of them, he suffers because he receives a smaller volume of royalties from each one.

(Continued on page 52)



If you'd like to hang anybody for singing "Dream Daddy," here's your man. He probably did more than any one else to popularize that muchly overdone song and as a consequence bears the title now of "Dream Daddy" Davis. His first name is Harry, and he sings regularly from many of the principal Chicago stations. His microphone experience is almost as long as the life of Radio.

A Digest of the World's RADIO NEWS

Oak Park Station Moves to Chicago

Chicago, Ill.—One of the country's oldest and best known broadcasting stations—WGES, Oak Park, Ill.—has burst forth in new glory.

With J. Louis Guyon, proprietor of the famous "Guyon's Paradise" ballroom in Chicago, at the reins, he having taken over the management recently, the station is now using its new 80-foot towers on the Paradise ballroom and its new transmitter and beautiful new glass-enclosed studio, both located in the ballroom.

The Coyne Electrical School retains ownership of WGES, and the Illinois Central railroad continues to share in the station's time, despite the change of management.

KOA to Broadcast to Entire Rotary World

Denver, Colo.—With 2,500 Rotary clubs, totaling approximately 150,000 members in 35 countries and principalities, scheduled to listen, KOA, General Electric Co., Denver, was to broadcast a special all-night program lasting nine hours on Wednesday, May 26.

The occasion is the world convention of Rotary International, which convenes in Denver this year.

Minister's Words Are Basis for Libel Suit Against Radio Station

Oklahoma City, Okla.—Statements made by Rev. Lincoln McConnell while the station was leased to him were the basis of a \$20,000 libel suit filed against KFJF, this city. So far as is known, this is the first time a broadcasting station has been the defendant in a legal action of this kind, although the danger of libel has long been recognized by radio men, and anything that might lead to prosecution is guarded against carefully.

Claim Lodge Invention Eliminates "Blooming"

London, England.—If a claim made by Sir Oliver Lodge, the world famous British scientist and spiritualist, is upheld, the "blooper" problem has been solved. He asserts he has discovered a means of insuring perfect reception without tuning of the aerial, thus avoiding reaction. This improvement does not add to the cost of sets, but necessitates alteration of existing receivers.

Charger Regulation in Zanesville, Ohio

Zanesville, O.—An ordinance prohibiting use of battery chargers of the vibrator type during certain hours has been passed by the local city council. The period under ban extends from 6 p. m. to 5 a. m., the hours during which radio reception is at its best. Complaints of interference to reception caused by the chargers inspired the council's action.

Loudspeaker System Is Big Saver to Railroad

Chicago, Ill.—A saving of one-third in time is being recorded in the new Markham yard of the Illinois Central railroad here through use of eleven loud-speaking and transmitting stations located strategically at the eleven busiest points in the yard.

It is expected that the new communication system will be the means of preventing many accidents.

Instead of depending upon messengers and written orders to his subordinates, the yardmaster now speaks his instructions into a microphone, and the transmitting apparatus conveys it to the various switching towers, from which his words are sent into the air in immensely increased volume. So loudly do the loud-

speakers "talk," that switchmen can hear the orders amid the crashing of cars and the puffing of locomotives.

Where formerly 288 men were employed in the switching processes, but 27 now are needed.

With records for speed and efficiency being shattered under the new system, other railroads are understood to be investigating, with the idea of adopting the plan.

Teach Announcing to Moosehearters

Mooseheart, Ill.—Four students of the local schools—two boys and two girls—are undergoing a course of instruction here in radio-announcing under the supervision of the staff of WJJD, the Loyal Order of Moose broadcasting station. Jack Nelson, director and chief announcer of WJJD, and Ralph Shugart, chief engineer, listen to the embryo announcers, correct their faults and mark them on their work.

Chicago Station Loses Wave-Length

Chicago, Ill.—Because of alleged failure to live up to an agreement, WLTS, a comparatively new 100-watt broadcasting station located in the Flanders Hotel, on Chicago's north side, was recently dispossessed of the wave-length (258 meters) it was using and forced into silence.

The 258-meter wave originally was assigned by the government to the North Shore Congregational church, which operates WPCC, and the Lane Technical School, which at first operated its own transmitter, located in the school.

Then an agreement was reached whereby a transmitter which had been built in the Flanders Hotel, but which had not been able to secure a wave-length, due to the extreme congestion of the air in the Chicago area, was to use the 258-meter wave band in place of the school's original transmitter.

This agreement specified that the hotel station was to take the school station's call-letters and was to extend wires from the hotel to the school so that broadcasting could be carried on from a studio in the school, as well as from the main studio in the hotel.

When no connecting wires were forthcoming after a considerable period had passed, the Lane Tech authorities took back their wave-length for use by their old transmitter.

Labor Federation Opens Own Station

Chicago, Ill.—Having secured permission from the city council, the Chicago Federation of Labor has built a 500-watt broadcasting station on the far end of the Municipal Pier, which juts out into Lake Michigan a distance of about a mile.

Saturday, May 15, was set as the date of the opening program and the call-letters chosen were WCFL.

A pledge that the gentlemen's agreement of Chicago-area stations to observe Monday night as "silent night" will be observed by WCFL has been given to the Broadcast Listeners' Association of America, the fans' organization which made "silent night" a reality.

The wave-length of the new station is 491 meters, the same as WEA, New York.

To dispel any impression that propaganda would be WCFL's chief program ingredient, officials have announced that their programs will be of the same type as other Chicago stations, with music predominating.

The Comic Side of Broadcasting

(Continued from page 7)

she has only to become known to succeed Galli-Curci. She sweeps grandly into the station offices to announce that she has decided to give a little of her time to Radio and has selected "next Thursday night" as the occasion of her debut. The fact that she has not consulted the station authorities as to whether they are satisfied she is sufficiently talented—or whether they can find a place for her on the Thursday night program is inconsequential in her mind—like as not, she didn't even give that angle a thought.

A tryout of this haughty individual—conducted at considerable damage to her pride—reveals that as a soprano she is a wonderful fire siren, and she exits, aristocratically indignant, only a second or two before the suppressed laughter of the station staff pours over the floodgates.

Add to the foregoing the queer letters which reach every station from a few eccentric listeners whose strange slants on various artists, programs, features, policies, etc., are a never-ending source of wonder and amusement to the broadcasters to whose attention they come. "Cranks" is probably the word that should be applied to this class of writers, for they are fortunately exceptional; most fans comment intelligently and are lavish with constructive criticism, which is always welcome at any station.

Little incidents—sometimes accidents—also furnish laughs to studio workers. Sometimes, it is a case of a singer proceeding half-way through a number before it is discovered that the transmitter has broken down and the station is off the air. Or perhaps the announcer forgot to switch on the microphone. There is tragedy, too, in many of these little happenings, but, being mixed generously with humor, it is easy to bear.

A particular instance of a laughable yet sorry incident follows: A pretty young girl was about to sing a popular selection at WBCN (Chicago). Her accompanist was Clarence Jones, the famous "Sultan of Syncopation," who had not been tipped off as to the key in which the girl was to sing. Consequently, he started off much too low, the singer wildly signalling and whispering to that effect while he was playing the preliminary bars. "Catching the drift," Clarence stepped up the scale a bit and repeated the "vamp" in a little higher key. Still it was too low, as the girl's excited antics quickly told him, and he again hopped up a key. This procedure was gone through one or two additional times, with Clarence's usually beaming face growing more ashen and agonized every second. Finally, after what seemed an endless period, the proper key was reached and the girl began to sing—and Clarence Jones resumed breathing. So did the announcer.

The gatherings of artists at a typical Chicago station are more often than not in the nature of a reunion, for such gatherings nearly always bring into contact artists who have not seen each other

for some time and who as a result are joyous in their greetings. Even to the "outsider" not acquainted personally with any of them, a meeting of such veteran stars as Axel Christensen, Walter "Uncle Bob" Wilson, Harry "Dream Daddy" Davis, the Original Harmony Girls, Jack Nelson, "Big Boy" Yagle, Al Carney, Sen Kaney, Frank Westphal, Pat Barnes, Charlie Garland and George Allen would prove a mighty interesting sight, for with few exceptions the "big" men in radio hobnob with one another with great sincerity.

The element of fun enters into even these chance gatherings, for it never fails that a goodly number of choice jokes or anecdotes are recounted for the benefit of the whole assemblage. The "jolly good fellow" spirit nowhere is more rampant than among radio artists.

"Let joy reign" is the motto of the broadcaster. Don't you, the listener, as the one upon whom is reflected his mood, feel that this attitude is the proper one? You crave good cheer, and how is he going to give it to you if he doesn't exude plenty of it himself?

No More "B" Batteries on Your Radio

At last, a practical reliable "B" battery eliminator for your radio. Does away with "B" batteries; no charging; no replacing. Always 100% efficiency in "B" current. The most revolutionary development in radio.

Genuine Fansteel
Balkite
"B"
Eliminator
Sent for Only

\$1.00 Down



U. S. PAT.
MAY 27, 1924

The Balkite "B" is connected to your radio just like "B" batteries and attached to an ordinary electric light socket. Replaces "B" batteries entirely and furnishes "B" current direct from regular house lighting current.

Always gives current equal to four new and fresh 22½ Volt dry "B" batteries. For sets of five tubes or less. Simplifies radio receiving. More convenient, more economical and more efficient than dry or wet "B" batteries. Operates storage battery or dry cell tubes and gives tubes longer life. Entirely noiseless. Creates no disturbance in reception. Has no bulbs, nothing to break, wear out, replace or get out of order. Requires no change in your set, no extras to buy. Operates from 110-120 AC, 60 cycle current. Measures 8 3-16 inches by 8 inches by 3¼ inches. Current costs only 1-20 of a cent per hour.

\$5.00 a Month, if satisfied after trial

Only \$1.00 with the coupon below brings the Balkite "B" to your home on trial. Try it out thoroughly before you pay another penny. See how it improves reception. See how much more convenient than using batteries. Judge for yourself how it will save you money and make your radio set more enjoyable. Then, if not satisfied, send it back at our expense and we'll refund your \$1.00 plus all transportation charges. If you decide to keep the Balkite "B," start paying only \$5.00 a month until you have paid the total price of only \$35.00. That's the price others ask for spot cash. We give you the lowest cash price on easy monthly payments you will never feel.

Send Coupon

Don't miss this opportunity to get the genuine Balkite "B" at the rock-bottom cash price on easy monthly payments. Send coupon now while this offer lasts. Order by No. Y-8578A, \$1.00 with coupon; \$5.00 a month; total price \$35.00.

STRAUS & SCHRAM
Dept. A-907R Chicago, Ill.

STRAUS & SCHRAM, Dept. A-907R Chicago

Enclosed find \$1.00. Ship special advertised Balkite "B" Battery Eliminator. I am to have 30 days free trial. If I keep it, I will pay you \$5.00 monthly. If not satisfied, I am to return it within 30 days and you are to refund my money and any express charges I paid.

Balkite "B" Battery Eliminator, No. Y8578A, \$35.00

Name.....

St., R. F. D.
or Box No.....

Shipping
Point.....

Post Office.....State.....

He Gets More Mail Than a Movie Star

(Continued from page 16)

have lived up to its precept of "stop at the curb, count ten and look both ways before crossing the street," would have otherwise gone down under the grinding wheels of street cars, motor trucks and other hurrying vehicles. So, it is little cause for wonder that parents from one end of the land to the other have their hearts filled with gratitude for "Uncle Bob," who has taught their children a code of conduct which it would have been difficult for them, despite personal contact, to instill.

The widespread effect and the success which have greeted "Uncle Bob's" child-safety campaign can be judged from the fact that his efforts have been taken note of by municipal, state and federal authorities, many of whom have congratulated him on his great work, and by a large insurance company and many civic bodies.

To illustrate "Uncle Bob's" popularity, he recently visited Benton Harbor and St. Joseph, Mich., and was greeted at the train by the mayors of both cities and a delegation of 100 boy scouts and representatives

of civic clubs. The Kiwanis club, during a dinner in his honor, presented him with a medal and he was an object of interest and admiration wherever he went in the twin towns. Merchants and others vied with each other to pay him homage. As "Uncle Bob" put it himself, he was offered enough ice cream to feed the whole "Curb Is The Limit Club." What a pity the entire membership couldn't have been with him at the time!

"Uncle Bob" is no stranger to the movie camera. More than one news-reel operator has filmed him reading his voluminous mail, mingling with the "kiddies" or singing before the "mike."

Unlike most movie stars, "Uncle Bob" reads every piece of his mail and every communication is answered—in many cases, as with sick children, with a special personal letter. If it were not for the aid of Mrs. "Uncle Bob," he would not be able to handle all this correspondence. Even as it is, a great share of his time is taken up by this phase of his labors.

"Uncle Bob" is as well liked by the "grown-ups" as the youngsters—especially is this so as regards those who know him well. Of an exceptionally generous build, his figure being entirely in keeping with his big, jolly laugh, he is the picture of good cheer and kindness. No child can

resist his sympathetic, pleasant manner, for his personality fairly beams from his eyes and his smiling lips. His every feature invites trust and friendliness; hence, he never fails to win an audience the moment he appears before it.

And "Uncle Bob" can sing—and play—not to mention write songs. His "Uncle Bob" song is well known, as are several other numbers in whose composition he participated. The fact is, the music-publishing business was "his line" for years, he having been Chicago manager for a New York publisher. Prior to that, in the days when the "five-cent show" thrived, he played piano in a Chicago movie house, making himself locally famed by his habit of commenting humorously in audible tones on the various situations that flashed on the screen.

Vaudeville has claimed him now, which, however, does not mean that he has forsaken Radio. Occasionally, he may be absent from the microphone, but only during short trips to other cities for stage performances. Most of the time, he will be found during the dinner hour every evening, except Sunday, in one of the studios of KYW, which counts the stories he tells and the songs he sings for the "kiddies" among its biggest and best features. And in this, hundreds of thousands of little ones concur.

CLASSIFIED ADVERTISEMENTS

RATES

1 Time 3 Times 6 Times
Per word ... \$0.08 5% off 10% off
Minimum charge, \$2.50

Name and address at regular rate. Initials count as words. Cash with order, unless placed by recognized advertising agency.

Publisher reserves right to reject any or all copy. Mail or bring copy to Advertising Dept., The RADIO LISTENER, 431 S. Dearborn St., Chicago.

WANTED—MALE HELP

WANTED: Salesmen and local representatives in each community to represent educational institution. Attractive openings are available for early applicants of right caliber. Box A99, RADIO LISTENER.

ADVERTISING MANAGER. Must have good record as space-seller and copywriter. Hard worker with experience, originality and personality will be given full charge of advertising department of national monthly magazine. Give full details, addressing B 98, RADIO LISTENER.

STORY WRITERS—Specialists in writing detective and mystery stories are sought as contributors to large publication. Professional authors especially wanted. Outlines of plots furnished in some cases. C 97, RADIO LISTENER.

STAFF CORRESPONDENTS—Persons operating good radio receiving sets and capable of intelligently criticizing broadcast programs of eastern, western and southern radio stations. Give all qualifications. F 94, RADIO LISTENER.

MISCELLANEOUS

PLAY A JOKE on your friends—have them cartooned by one of America's leading comic artists. These drawings make attractive gifts unlike anything else on the market and cost comparatively little. Suitable for framing—ideal for walls of den, clubroom or office. An original cartoon always attracts attention and is prized by everybody, as few good ones are for sale. We make them to order on short notice for special occasions, such as birthdays, banquets, parties, etc., at exceptionally low rates. Write for proofs of cartoons we have drawn for others.

THE CARTOON STUDIOS
929 Manhattan Building, Chicago
Cartoonists—Commercial Illustrators—
Designers—Ad Writers

INVENTORS—Patterns and forms for castings made at low rates. Quick service—quality work.

RABE PATTERN WORKS
158 N. Des Plaines St., Chicago

WANTED—DEALERS

NEW, IMPROVED five-tube radio receiver, efficient in every detail and with unexcelled volume, tone and clarity, now ready for marketing by strong, reliable concern. Dealers will find it worth while to investigate immediately. Write Box D 96, RADIO LISTENER.

A Revelation in Loud Speakers!

WE HAVE PERFECTED an improved model of cone speaker—a work of art and a musical wonder. Price low enough to be within reach of all. Write for further dealer information. E 95, RADIO LISTENER.

IF YOU'RE LOOKING for a product that will sell fast and stay sold, write us about a new Station Eliminator that can be quickly and easily attached to any receiving set. Cuts out stations not desired. Do not confuse with so-called "wave traps." Address G 93, RADIO LISTENER.

KYW Pioneers Again—Cuts Its Time on Air in Half

Move Made to Help Relieve Air Congestion

THE pioneer broadcasting station of Chicago—KYW—is pioneering in another path. The first to broadcast football games, the first to broadcast grand opera and the first to maintain a schedule extending over 24 hours, it has become the first to reduce its schedule greatly in an effort to do its part toward relieving congestion of the air and improving conditions generally for the listener.

KYW is now broadcasting only from 11:30 a. m. to approximately midnight—and then only intermittently, so that its total of actual broadcasting time is only about six hours. This total is considerably less than that of a number of other stations.

Quantity is being sacrificed for quality, it was explained at KYW headquarters. Not that the station's heads feel that their programs of the past have not been of high order, but rather that they believe it is possible

to effect further improvement by concentration or by process of elimination. With less time to occupy, the station can afford to discriminate more closely and can concentrate on the most talented artists.

Many features that had become institutions with KYW have had to be discontinued or transferred to another station. Among these were the morning "sitting up" exercises of the Y. M. C. A., the afternoon "Frolics" and the World Crier (a half-hourly news broadcast).

One effect of the changes was to give classical music an edge over the popular varieties. The day's schedule now might be said to be overwhelmingly classical or semi-classical, in contrast to the past, when popular programs prevailed at the expense of the classical.

A considerable shift of personnel is in prospect, since there no longer is need for all of the large staff KYW has been maintaining.

B. L. A. Activities

(Continued from page 35)

signed to be principally a clearing house for useful ideas.

A resolution calling upon congress to pass radio legislation adequate for the present and future was adopted unanimously and wired to Secretary Hoover and to Paul B. Klugh, head of the National Association of Broadcasters. The latter was asked to have his association's members broadcast an appeal for support of proper legislation.

Four additional vice-presidents were elected so they could head standing committees. They were Thomas White, H. C. Bonfig, M. Fisher and R. W. Nichols. Some directors were also added.

The Radio Manufacturers' Association entertained the convention at dinner on the first day, and E. N. Rauland, who presided; Maj. Herbert H. Frost and Jack Redell, secretary of the Federation, were among the speakers. Entertainment was furnished by Frank Westphal and other WENR artists.

Another dinner closed the convention, the speakers including Alderman Jacob Avery, chairman of the Chicago Radio Commission; A. J. Carter, B. W. Ruark, R. M. A. secretary; Carl Boyd, Frank Reichman and editors of radio magazines and radio departments of large newspapers.

The associations represented at the convention were: Buffalo Radio Trade Association, Buffalo, N. Y.; Radio Dealers' Ass'n of America, Chicago; Cincinnati Electric Club (Radio Section), Cincinnati; Dayton Radio Dealers' Ass'n, Dayton, O.; Michigan Radio Trade Ass'n, Detroit; Ft. Wayne Radio Dealers' Ass'n, Ft. Wayne, Ind.; Kansas City Electric Club (Radio Section),

Kansas City, Mo.; Radio Trades Ass'n of Southern California, Los Angeles; Wisconsin Radio Trade Ass'n, Milwaukee; Northwest Radio Trade Ass'n, Minneapolis; National Radio Trade Ass'n, New York City; St. Louis Radio Trade Ass'n, St. Louis; Northern Indiana Radio Trade Ass'n, South Bend, Ind. Six other bodies sent their regrets but stated that they heartily approve of the federation.

Detroit was unanimously chosen for the next convention. The date will be Aug. 16.

B. L. A. Featured in Dealers' Frolic

The Broadcast Listeners' Association of America, Inc., played a prominent role in the Grand Frolic and Ball of the Radio Dealers' Association of America, held recently in Chicago. Frank H. McDonald, president of the fans' body, was a featured speaker and was active in the festivities throughout the evening.

WBBM and WGES staff members and artists entertained, and prizes donated by radio dealers were awarded.

McDonald Speaks at WMBB Anniversary

The first anniversary celebration of WMBB, Trianon ballroom, Chicago, held on April 15, included among its features a talk by Frank McDonald, speaking in behalf of the Broadcast Listeners' Association, of which he is president.

In the gathering which marked the occasion were many staff members and artists from other stations, notably WGES, sister station of WMBB on the 250-meter wave-length, which conceded its share of the evening's time to WMBB so the birthday program could run continuously from 7 p. m. until 1 a. m.

How Advertisers Feel About the B. L. A. of America

To illustrate the general attitude of appreciation being shown by advertisers for the activities of the Broadcast Listeners' Association of America, the following letter, addressed to the B. L. A. of America, is presented:

"Referring to your letter of Jan. 27, we will be glad to take space in the initial copy of your new publication, so that you may be assured we are with you.

"Our advertising budget for the year ending June 30, 1926, is all made and appropriated, but by special effort we have stretched a point to co-operate with you in this way.

"We are heartily in favor of the organization of the radio listeners, as we firmly believe a move of this type will be one of the big steps in the right direction toward the standardization of the industry.

"With much interest in your undertaking, we are,

Yours very truly,

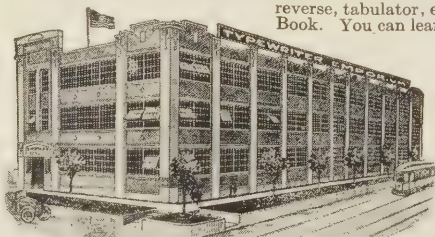
"CARTER RADIO COMPANY,
(Signed) "A. J. Carter,
President."



Actual photo of one of our rebuilt Underwood Typewriters

\$3
DOWN

All shipments made direct to you from our big modern factory (shown below)—the largest typewriter rebuilding plant in the world.



Puts It on Your Desk

DIRECT FROM FACTORY TO YOU

YES, only \$3.00 brings you this genuine *Typorium* Rebuilt Standard Visible Writing Underwood direct from our factory, and then only small monthly payments while you are using it makes it yours; or, if convenient, pay cash. Either way, there is a big, very much worth while saving, too. Genuine new Underwood parts wherever the wear comes—genuine standard four row, single shift key board—thoroughly tested—guaranteed for 5 years.

Underwood Standard Typewriter

Rebuilt like new. Every typewriter is factory rebuilt by typewriter experts. New enamel—new nickeling—new lettering—new platen—new key rings—new parts wherever needed—making it impossible for you to tell it from a brand new Underwood. An up-to-date machine with two color ribbon, back spacer, stencil device, automatic ribbon reverse, tabulator, etc. In addition, we furnish FREE, waterproof cover and a special Touch Typewriter Instruction Book. You can learn to operate the Underwood in one day.

Easy Payments

You don't even have to scrimp and save to pay cash. Instead, you pay only a little each month in amounts so conveniently small that you will hardly notice them, while all the time you are paying, you will be enjoying the use of and the profits from the machine.

10 Days' Free Trial

Remember, you don't even have to buy the machine until you get it and have used it on 10 days' free trial so that you can see for yourself how new it is and how well it writes. You must be satisfied or else the entire transaction will not cost you a single penny.

Bargain Offer Coupon!

Now is the time when every dollar saved counts. Let us save you many dollars. Don't delay. Get this wonderful easy payment bargain offer now, so you can send for and be sure of getting your Underwood at a big saving—on our easy terms or for cash.

Act Now—Send Coupon Today!

Typewriter Emporium

SHIPMAN-WARD MFG. CO.

"The Rebuilders of the Underwood"

Montrose and Ravenswood Aves., Chicago, Ill.

FREE TRIAL COUPON

Typewriter Emporium

SHIPMAN-WARD MFG. CO.

Montrose and Ravenswood Avenues

A417 Shipman Building, Chicago, Ill.

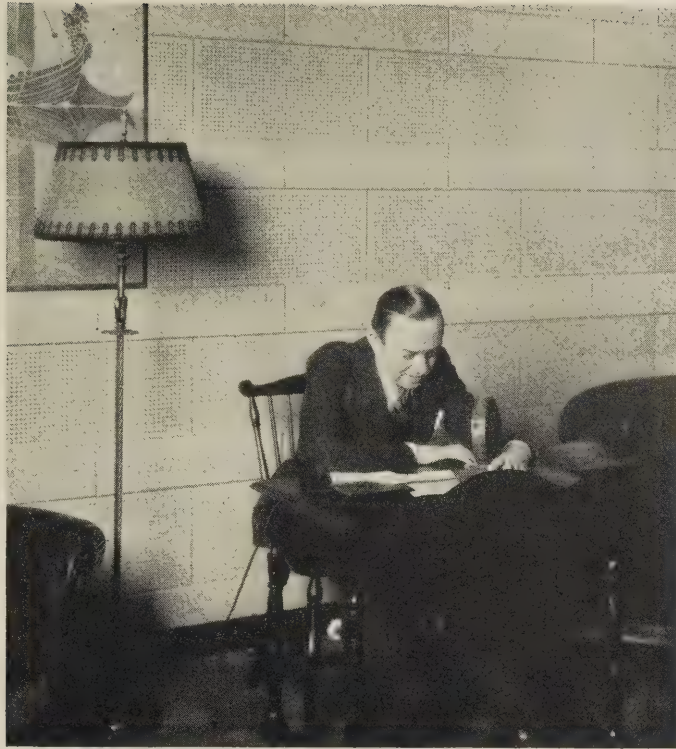
Send by return mail Bargain Offer No. 2068 of a Standard Visible Writing Underwood. This is not an order and does not obligate me to buy.

Name.....

Street or
R. F. D. No.

Post
Office..... State.....

Frank Westphal has as many things to worry about as any other broadcaster, but he doesn't seem worried here, does he? Frank, you know, is director and announcer of



WENR, All-American Radio Corporation, Chicago. He is shown at the "mike" in the station's new Kimball Hall studio.

Pity the Broadcaster!

If You Think You Have Troubles, Try Being the Director of a Radio Station for One Day

By FRANK H. McDONALD

ONLY a very small portion of the radio-listening public has a clear conception of the responsibility, study and thought that are necessarily required to conduct a popular and successful broadcasting station. Even those who have been fortunate enough to visit a station can see only the part played by those whose artistic talent is sent over the "mike" to please the listener. They do not realize the workings behind the scenes, and if they do try to draw on their imagination they invariably think of power plants, tubes, aërials, etc.

Few give thought to the griefs and troubles of the station management, who are often unjustly criticized for some annoyance suffered by a listener; and yet there is no single occupation or profession where so intense a study, where so costly expenditures are made, where such whole-souled, sincere efforts to please the public are exerted, as the broadcasting profession.

True, it is to their benefit to have a popular station, but oh! what a discouraging, apparently thankless occupation!

The B. L. A. of America officials are probably in better position to visualize this than any other existing organization. They represent the listeners and they receive wagon-loads of mail, a large portion of which are complaints regarding some station, power company, blooper, etc., many of which are legitimate. However, only in very few cases is a complaint against a station justified.

Because the B. L. A. fought for and secured "silent night" and has opposed every infringement of the fans' interests, many listeners have the impression that broadcasting stations are like some big corporation that adopts a policy of "we will do as we please, and to h—— with the public."

This is a wrong impression, for, irrespective of the fact that the representative of one station did make a statement of that kind, he has apparently changed his views and professes to be as anxious and willing to co-operate for the listeners' benefit as are the large majority of stations.

Suppose you try to imagine yourself in the position of a director of a radio station. Here are just a few—a very few of the troublous duties you will have to perform:

1. Censor all articles and statements scheduled to go on the air, to be sure there is nothing of offensive, slanderous or libelous character in any songs, speeches or statements.

2. Maintain a courteous attitude to persons making unreasonable requests, such as: "Sing, 'You Forgot to Remember,' and announce that it is dedicated to my husband who forgot that yesterday was my birthday;" or, "I am worried because my daughter is out late. Please broadcast a request for her to come home at once, as her mother is worried;" or, "Please announce I will pay

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\$5.00 reward to the person who brings back my dog that is lost."

The director may personally have the greatest sympathy for the forgotten wife, the worried mother, or the owner of the dog, but how ridiculous it is to presume that a personal affair of this kind should be broadcast so as to take up the time of thousands of listeners.

3. Nearly every artist that comes into a studio is a second Caruso, Galli-Curci, or of equal caliber in some other line, according to their own statements; and, ah what sympathy you should have for the staff of a radio station that has to listen to a tryout of these "marvels." Yet, courtesy must always be maintained, both to create friends and also because it occasionally happens that a real artist is "discovered" in this way.

4. Then, the artists, as a class—a fine lot of people, but some are so temperamental they even make the "mike" shudder. They must be announced in certain high-sounding phrases full of superlatives or they become offended. How they love to hear the announcer say, "We are very fortunate to be able to offer such a feature artist this evening as Mr. or Mrs. 'So and So'." It is indeed a diplomat that can pacify them and at the same time protect the public from prolonged exaggerated introductions.

5. Then there is the pest who is a personal or business friend, or maybe only an acquaintance or distant relative of somebody the director shook hands with one day, who brings along a friend of mediocre talent and insists that he be put on the air. He has probably told

the friend that he has a "pull" and if the director does not do as he says, he will have him fired. Added to this is the composer of an alleged sentimental song who wants a staff artist to sing it.

6. Not the least of broadcasting troubles is that of dealing with the Society of Authors, Composers and Publishers, which has been warring on the radio stations in an effort to limit broadcasting of its members' compositions in proportion to the compensation received by the society from the stations and other interests using the station.

7. Then there is the musicians' union, better known as "the federation," which must be catered to at all times, else a station is apt to find itself blacklisted and without union musicians of every kind, including dance orchestras. "The federation," especially in Chicago and other larger centers, is unwavering in its rule that all its members must be paid the full union scale for broadcasting; and the broadcaster must be ever alert lest a union musician attempt to take part in a program under an assumed name or under misrepresentation as to his union membership.

The foregoing are a few of the troubles experienced by the director of a studio. In addition to these, he is continually planning, scheming and analyzing letters received from listeners, in order to determine what character of program the majority prefer.

It is, of course, obvious that everybody cannot be pleased. If you hire the best artists in the world and put them on the program on the same night, some fans would write in and suggest obtain-

ing some good artist who knows how to sing "Jazz Baby," or an orchestra that can play syncopated jazz music.

If you get the best of this character of entertainment, others will write in and ask why you broadcast such trash. So, it is an impossibility to please everybody; consequently, it is the director's continual study and worry to plan a program that will as near as possible please all. Usually, he varies it so as to contain a certain portion of all classes of entertainment.

As to what type of program will be given the greatest amount of time—whether there will be more classical than jazz music, and more vocal than instrumental—is greatly determined by the expressed preferences of the listeners that write in to the station. If your favorite station is not giving you the character of program that you enjoy most, it is most likely due to the fact that a larger portion of those who like the kind of music being broadcast write the station, commenting on its programs.

Many letters are received also that call for courteous replies, in which the station is blamed for being on the wrong wave-length, or is held responsible for a hum heard in the listeners' receiver. If it could be actually tabulated, it probably would be definitely established that over 90 per cent of these complaints are not justified. The listener learns later that his batteries were exhausted, a wire was loose, or some local power situation, or even the neighbor's regenerative "bloop," is the cause of complaint, but he does not take the time to apologize to the station that he unjustly criticized and blamed.

We do not contend that broadcasters are a class that should be worshiped like idols, but we do contend that a large majority of them are doing their utmost to ascertain what gives you pleasure, and then provide it for you. This does not apply alone to programs; other concrete examples of the unselfishness of broadcasters are indicated by the stations in the Chicago area which voluntarily gave up one night of broadcasting per week in order that fans might have the pleasure of listening to distant stations, and that those in the east could hear the west, and vice versa, without Chicago's interference.

Of course, some stations had to be shown the strength, prestige and influence of the Broadcast Listeners' Association of America before they concluded that it would be to their advantage to co-operate with the listeners as the large majority of other stations had done.

The extent to which an individual station will go to please the radio listener is evidenced by the action of WLS, Sears Roebuck & Co., Chicago, which jointly occupies the 345-meter wave-length and splits time with another Chicago-area station. This other station had Monday night as part of its broadcasting schedule and would not agree to remain silent then, until WLS voluntarily, in the interests of the radio public, surrendered one of its midweek nights to the other station so the latter could continue to broadcast the same number of evenings per week and still be silent on Monday night.

(Continued on page 52)



Cadiz, O.

**Verified Reception
from Paris by Cadiz,
Ohio, Radio Fan**



Paris

**Coast to Coast
on a Loop
is easy with a
Victoreen
"Super"**



The Heart of the Circuit

**4—No. 170 R.F. TRANSFORMERS
at \$7.00 each and**

1—No. 150 Coupling Unit at \$5.50

No oscillations, howls or squeals—
no matching of tubes.

Complete parts to build the "Vic-
toreen" can be purchased of your
dealers at moderate cost.

Ask your dealer for free "Victoreen"
folder, which contains hook-up and com-
plete information, or write us direct.

No. 170 R.F. Transformer

THE GEORGE W. WALKER CO.

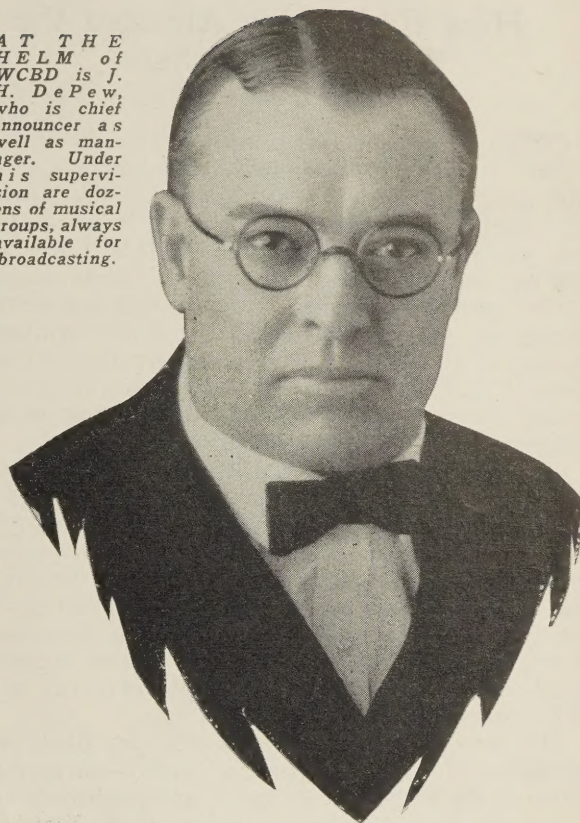
6518 CARNEGIE AVENUE, CLEVELAND, OHIO

Branch Offices in Principal Cities

A Station That Trains Its Own Talent

No Dearth of Good Artists Ever
Bothers WCBD Chiefs—Whole
Town of Zion Constantly at
Service of Local Radio Station

AT THE
HELM of
WCBD is J.
H. DePew,
who is chief
announcer as
well as man-
ager. Under
his supervi-
sion are doz-
ens of musical
groups, always
available for
broadcasting.



THE Zion, Ill., radio station, WCBD, occupies a unique position among the broadcasters of the United States.

The station was erected by Wilbur Glenn Voliva, General Overseer of the Christian Catholic Apostolic Church, in the Spring of 1923. It has confined its broadcasting to sending out church services and three concerts weekly, and has never been used for commercial purposes. Very little, if any, popular music is used.

The city of Zion has a population of only 6,250, yet no outside talent has been resorted to in the programs given at WCBD. All those appearing on the programs at this station are members of the Zion church and reside in Zion.

Nearly nine hundred pupils are receiving free instruction in music at Zion educational institutions. All branches of the art are taught by a competent corps of twenty-five teachers under the leadership of Dean John D. Thomas, an accomplished musician of the old school. Mr. Thomas is a native of Wales, and has composed some creditable anthems and choruses. He has directed the Zion choir for over twenty-two years. This choir has an enrollment of five hundred and sings in Shiloh Tabernacle every Sunday of the year and on special occasions renders the heavy oratorios and cantatas.

The Zion band of fifty pieces is directed by P. B. Newcomer and has won an enviable place among the best bands in the middle west.

An orchestra of forty pieces has L. J. Hire, a musician of wide experience on the concert stage and in church work, as its leader.

From these organizations is drawn individual talent for broadcasting.

The Zion department of music gives individual instruction to pupils who qualify for radio work. Various groups and ensembles are used in this way.

Every WCBD concert is opened with five minutes of

devotionals, conducted by an officer of the Zion church. The station first comes on the air with the sounding of the Doxology, played on the "celestial bells." The announcer then gives the call letters and the slogan of the station, "Where God Rules, Man Prospers."

At the end of each concert, the announcer signs off with the closing salutation, "Peace Be Unto You," and the last sound before going off the air is likewise a strain played on the "celestial bells," this strain being from "God Be With You Till We Meet Again."

No fun-making is allowed at the microphone of WCBD. The programs are given in a dignified way and the announcements made clearly and concisely, the announcers not being allowed to monopolize the time. J. H. DePew, Chief Announcer, was the first announcer to give his full name to listeners. The theory was that common courtesy demanded this, as one would not properly call another on the telephone without first introducing one's self.

Perhaps no other station receives so much applause for its readings as WCBD. There are twenty-eight readers who appear on the programs regularly; also thirty-five pianists and accompanists.

An aggregate number of about six hundred persons, subject to call for broadcasting, are under constant training to provide entertainment for WCBD audiences. A few persons are given intensive training and culture at the best Chicago conservatories.

Thousands of visitors pass in and out of WCBD, no zero night being so cold that at least a few persons are not received. The reception room admits of an excellent view of the performers in the studio; also of the operating and control rooms, where the large 5,000-watt set is plainly visible to all.

WCBD occupies its own building, constructed of brick in mission style, which stands in the center of

(Continued on page 52)

How Radio Has Affected the Music Publishers

(Continued from page 43)

On the other hand, the composer who has never had a "hit" or who has never had a number published but who finally turns out a song that has all the "makings" of a "hit," finds Radio is the stepping stone to recognition, as can be seen in the case of Jack Little, whose first big "hit," "Jealous," was "made" by broadcasting.

The unknown composer, in Radio, has a medium for getting his composition before the public without the backing of a publisher's widespread organization, and if there is sufficient merit in his compositions they may become so popular through broadcasting that he will be recognized in time by the publishers.

Since a song does not last as long now as formerly, there is today a larger market for the output of composers, which condition has the effect of making up, to a large extent, for the shorter life of "hits" and consequent smaller returns per song. The fact that the life of a "hit" is now so comparatively brief means that each publisher, to keep his sales up to maximum, must be constantly bringing out new numbers where formerly he could concentrate for an extended period on two or three of his best songs.

The outcome of the whole matter very likely will be regulation of "song-plugging" on Radio—partly through action of the authors', composers' and publishers' society and partly through voluntary moves of the broadcasting stations, which are beginning to realize, along with the publishers, that too much of a good thing is more than enough.

Pity the Broadcaster!

(Continued from page 50)

Other stations have been unselfish in their attitude, too, and a few that opposed "silent night" have changed their stand. Now all Chicago stations are in full accord with the Monday night agreement.

It might also be stated at this time that a great many letters were received by the B. L. A. of A., blaming recent poor reception on certain Chicago stations that were accused of using full power on Monday evenings so as to blanket the air and discourage continuation of "silent night." Every person is entitled to his theories, and it must be admitted that such a thing is possible, but a policy of this kind would be quickly exposed, and any broadcaster who would do such an unprincipled thing might just as well close up his station and get out of the business, once the radio public got knowledge of such interference. Every reasonable person, especially he who knows the personnel and general attitude of the broadcasting stations in the Chicago area, knows that a conspiracy between the Chicago-area stations to interfere in the manner mentioned is not only improbable, but also morally impossible and ridiculous.

Poor reception on Monday nights is experienced at times not alone by Chicago listeners; the B. L. A. receives complaints of similar character from its many distant members, scattered over twenty-three states and Canada.

In conclusion, radio listeners should be convinced that practically all broadcasting stations desire to please them; and, if there is one that adopts an attitude of "To h—— with the public," it is the exception, rather than the rule, and such a station is only committing suicide.

You Can Fool Some of the People Some of the Time, but—

(Continued from page 6)

ries, principles and methods of Radio and what the functions are of each particular piece of apparatus used in a radio receiving set. That this point has been recognized is indicated by the large number of enrollments being received by the more reputable radio schools from salesmen and other employees of institutions where radio apparatus is sold.

Radio salesmanship has come to the point where one can't "get by" merely by using high-sounding technical terms. The salesman must know what those terms mean, or his prospect can't be blamed for forming the conclusion that the apparatus has as little merit as the salesman's pretended knowledge of Radio.

Radio Commission Needed, Says B. L. A.

(Continued from page 31)

major section of the United States is represented; and at least one member, and more, if possible, should be a practical business man with a reasonable technical knowledge of Radio.

"A commission of this type of personnel is the only logical and feasible solution of this problem. Radio is too important to the nation for its control to be placed in the hands of any but capable and sincere men.

"The Broadcast Listeners' Association of America stands ready to back any movement that will bring such a commission into being. The organization would use all its power and influence that the listeners' interests may be protected and Radio bettered and kept clean, as the B. L. A. of A. policy always has been 'the betterment of Radio from every angle and wholly in the interest of the listening public.' The association was organized for this purpose and all its activities always have been and always will be toward that end."

WJAZ Head Denies "Air Piracy" Danger

(Continued from page 31)

"The Zenith Radio Corporation comes within the latter of the two exempted classes mentioned in the regulation," explained McDonald, who went on to say that the great majority of radio stations are not in either class. Hoover's right to regulate this majority was never questioned, according to the Zenith chief.

A Station That Trains Its Own Talent

(Continued from page 51)

Shiloh Park, a two-hundred-acre reserve in the center of the city of Zion.

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